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It is satisfactory to record that the produc tion of Odette, at Duff's "Rookery," on Monday, was a failure. This satisfaction is justified by several causes. In the first place, the public will not be attracted to a house which is stigmatized by Chief Gicquel as an unsafe "Rookery," and condemned to be torn down. In the second place, it would be a lasting detriment to the profession if such a man as Duff's son in law could succeed in writing plays or managing a theatre, as he is mentally and morally unfitted for the profession. In the third place, his impudent attempt to take Miss Ada Rehan out of her line of business and elevate her above Miss Clara Morris and Miss Fanny Davenport, would have been injurious and made the profession ridiculous could it have succeeded. The unanimous verdict is that Duff's son-in law has spoiled Sardou's play, and that Miss Reban has not the slightest claims to be regarded as a leading actress. We are very sorry for this little lady, who has been crippled for life by allowing herself to be handled like wax by a lunatic ad mirer. The plot of Odette is naughty but not nice. A husband (H. M. Pitt) comes home unexpectedly and discovers his wife (Ada Rehan) and her lover (George Vanden hoff). Duff's son-in-law has put his fingers into this situation and spoiled it by making the intrusion of the lover unauthorised by the wife, and this rains the whole play. In the original the situation, though guilty, is very strong. The husband drives his wife from the house and resolves to educate their little daughter (Bojou Heron Steepel) himself. In the second act the daughter has grown to a marriageable age and found a match, but the marriage cannot take place, according to the French law, without the consent of the mother. She is hunted up and found to be the keeper of a gambling-hell and the mistress of a sharper. She refuses to give her consent to her daugh ter's marriage without seeing her. In the last act the interview between mother and daughter occurs, and the mother removes the only obstacle to her daughter's happiness by drowning herself. Duff's son-in-law, unable to refrain from stealing from other plays, even after he has paid for Odette, steals the ending from Felicia, and sends the mother to a convent. There are thus only three leading characters, and all three are very badly played. Of Miss Rehan we have already spoken. Bijou Heron, like most infant phenomenons, has outgrown her acting, and is now only a pleasing young lady, who will require another mother like Matilda Heron to make an actress of her. H. M. Pitt, ex band, and never fits the part for a moment. As usual, Duff's son in law has tried to suit the minor characters to members of his company and failed. We sincerely pity such artists as Charles Leclercq, John Drew, James Lewis, W. J. Lemoyue and Mrs. G. H. Gilbert, who are quite thrown away at the "Rookery." Henry Miller made a good New York debut, but has mistaken his theatre. Miss May Fielding should be in an opera troupe; she is entirely out of place at the "Rookery." Ne he Howard distinguished herself as much as possible in the small part of Morizot. A number of smaller characters, invented to bring in the names of unknown members of the company, so as to lengthen out the cast, do not require mention. Odette being a failure, we presume that Duff's son in law will now take to th road. The "Rookery" ought to be torn down, as Chief Gicquel recommends, and a safe theatre or a monument to Garfield erected in its place.

Divorgons, splendidly produced at the Thalia Theatre, in German, last Thursday, shows how a French play ought to be adapted and acted. The story of Divorgons is also naughty; but it is made nice by the skill of the artists concerned. The play opens like Odette, by the return of a husband (Herr Basserman), who finds his wife (Kathi Schratt) firting with a cousin. He re proaches her for her flirtation and she re proaches him for his neglect. Discovering that she believes a divorce bill to have been passed, he humors her by pretending to be willing to yield her to the lover. An ex comedy scene ensues. Then the husband appears in full dress, going out to supper to enjoy his new liberty. The wife grows jealous of him; wants to know where be is going; whether any ladies are to be present. Finally, he asks her why she me along and dine with him. Delighted to dine at a restaurant, she accepts,

forgetting that she has made a previous appointment with her lover. At the restau rant the husband and wife enjoy themselves over a good dinner, which Herr Link, as a headwaiter, serves in such admirable style as to bring down the house with laughter and applause. Herr Link has only a few lines to say; but he acts the part as no servant has been acted on the New York stage since Peters made a reputation with Binney in The American Cousin. The lover enters at intervals, but is sent away upon fool's errands. The husband and wife become reconciled over the walnuts and the wine. Then the lover brings in the police to recover his betrothed divorced bride. The wife makes her choice; the real husband is happy; the lover is laughed off the stage; the police apologize and take a glass of wine, and there is no divorce in Divorgons after all. Both Fraulein Schratt and Herr Basserman made immediate successes. She is a young brunette actress charming in comedy, strong in emotional passages, thoroughly mistress of her profession. With great tact she refuses to make the wife get drunk, as Chaumont does at Paris; but allows herself to be re won by her husband's gallantry and kindness. Herr Basserman reminds us of what Lester Wallack was as a young man, although he does not at all resemble Mr. Wallack in personal appearance. Tall, portly, graceful, elegant, and with that authority which perfect training and long experience alone can give, Herr Basserman at once captured the public and established himself as a favorite. We have never seen a comedy more delightfully ren-dered anywhere. Herr Conreid, the stage manager, has placed Divorgons on the boards in the best style of the Union Square. All the details are attended to with minute care. and the dinner at the restaurant is the most complete stage meal we have ever witnessed since we last saw the old burletta, No Song, No Supper. We advise, not only the public, but all professionals, to go down to the Thalia and see Divorgons. There is more to be learned there of the art of acting than at most uptown houses. Herr Link alone would be a revelation to most comedians. The Thalia shows us how a French play should be adapted. The "Rookery" shows us how not to do it.

Manola, or Blonde and Brunette, the new opera bouffe by Lecocq, the composer of Madame Angot, was magnificently produced at the Fifth Avenue Theatre, on Monday, by the Comley-Barton company. As we have dispatched Pen and Pencil to give a pictorial account of the opera, and as our musical critic will discuss the score, we need in dulge here in only a few glittering generalities for the sake of the record. The scenery and costumes are by far the best ever seen at the Fifth Avenue, and so handsome and costly as to elicit repeated applause. At in tervals the stage is crowded with chorus and ballet, no expense being spared in the numbers or the costuming of the crowds. The cast includes Catherine Lewis as the Blonde: Marie Jansen as the Brunette; John Howson as the Prince; Frederick Leslie as the Baron; Rose Chappelle as Sanchita, the pretty innkeeper; C. J. Campbell as the tenor, Miguel, and, therefore, all the parts were in safe hands and voices. But the tault of the opera, as to the cast, is that Catherine Lewis has too much to do, and all the others too little. However, they all worked loyally to achieve a success. John Howson won half a dozen encores for his of laughter by the way he worked one wooden arm. Marie Jansen looked lovely enough to justify a husband in being undecided between his blonde and brunette wives. H. B. Farnie, of London, has adapted the opera, and has virtuously cut all the naughtiness out of it, making the original marriage a mere signing of the marriage contract. We are afraid that he has also cut out all the original fun: but Howson, Leslie and Frear ought to be able to invent new fun enough to replace the French naughtiness. Their parts are susceptible of being worked up to an indefinite extent, and no doubt they will avail themselves of the opportunity. James Barton put the opera upon the stage, and deserves credit for his great taste and liberality. Manola ought to run until the close of the Comley Barton engagement; and then Lawrence Barrett will return and produce his new play, Pendragon, by Mr. Young, of Chicage.

There was quite a deluge of English opera on Monday. Besides Manola, at the Fifth Avenue, the Haverly Patience company returned to New York, appearing at Haverly's Fourteenth Street Theatre, instead of the Casino, and the Boston Ideal company returned to Booth's Theatre, and opened in Fatinitza. Manager Haverly has greatly strengthened his company by the engagement of Emma Howson, who sings Patience superbly. We already know how good W. H. Seymour is as Bunthorne, C. M. Pyke as Grosvenor, Lithgow James as the Colonel. Dick Golden as the Major, Alonzo Hatch as the Duke, Louise Manfred as Lady Angela, Pauline Hall as Lady Saphir, Fanny Carey as Lady Ella, and Gertrude Orme (although she is unfortunately suffering from a cold) as Lady Jane. Patience will be continued indefinitely at the cosy little Fourteenth Street Theatre. It is not Mr. Haverly's intention to rival, or to interfere in any way,

with the standard Patience at the Standard, which still draws crowds to the enrichment of Manager Henderson and D'Oyley Carte. He hopes that the public will want to see both performances, just as Haverly's Pinafore was successful at the same time as the Standard Pinafore. As usual, Manager Haverly seems to have judged the public accurately, and the house has stadning-room only at every performance. -The Boston Ideals at Booth's, have changed Adelaide Phillips for Mathilde Phillips, as Vladimir, but Marie Stone, M. W. Whitney, W. H. Macdonald, Tom Karl, George Frothingham and all the rest of this favorite troupe, are with us again. The immense theatre was crowded on Monday, and the excitement will be kept up by rapid changes of bill. The programme for this week is: Monday, Fatinitza; Tuesday, Chimes of Normandy; Wednesday, Czar and Carpenter, for the first time in English; Thursday, The Mascotte; Friday, Pirates of Penzance; Saturday matinee, Olivette; Saturday night, "that infernal donsense, Pinafore." This is great attraction.

At the Union Square, The Lights o' London still continues to turn away money, and the same phenomenon distinguishes the extra matinees of The New Magdalen, on Tuesdays and Fridays. His own theatre running along like machinery and literally coining money, Manager Palmer has leisure to devote to the reproduction of a series of the Union Square successes at Niblo's Garden, where The Danicheffs was revived on Monday, in the same style as at the Union Square, and with Maud Granger, Ida Vernon, Virginia Buchanon, Netta Guion, Mrs. Farren, James O'Neil, Walden Ramsey, Owen Fawcett, Charles Sey mour, Julian Magnus and Lysander Thompson in the cast. Each revived play is only performed for one week, and for next Monday The Celebrated Case is underlined. This will almost certainly repeat its Union Square success, but Rose Michel is in preparation to follow immediately. The public have in these revivals, at popular prices, the advantages of the best stage management, the best scenery and the best casts which can be procured, and in addition the careful supervision of Manager Palmer himself, which, as the Union Square has known, is equivalent to success.

Sol Smith Russell appeared at the Windor on Monday, in his favorite drama, Edgewood Folks, and will remain for the week only, although his success would justify a much longer engagement.—Tony Pastor's Patience, with the maidens stage-struck, instead of love-sick, is such a hit at his little theatre under Tammany Hall that it is imperatively necessary to book seats in advance. Not even the Elks' ball on Monday night interfered with the house. Tony beamed at both entertainments. He has found the right vein for his theatre at last, and will never be without a burlesque hereafter. In Lillian Russell he has a prima donna of the first opera bouffe school, and Kruger is a heap of fun in himself .- This is the last week of Mary Anderson at Jay Gould's Opera House, and she is repeating her repertoire to jammed houses. 'On Satuday night, in spite of the storm, there was not standing room in the vast theatre. This week she will play eight times, and seats are being booked rapidly for every perform ence. Next week Den Thompson returns his navannial Lashua Whiteamh - Ha rigan and Hart, at the Theatre Comique, find Squatter Sovereignty the most popular and profitable play they have ever produced. The Major paid for their new theatre: Squatter Sovereignty will make the independent fortunes of the young, liberal and enterprising managers.

This is the last week of McCreery's amateur Opera, L'Afrique, at the Bijou. Next Monday Manager McCaull will resume the direction of the theatre and produce an adaption of the German comic opera, Apajune, the Water Sprite, of which he has bought the entire American right. The new opera will be very strongly cast, Manager McCaull having consolidated the Emelie Melville company with his own, and thus secured his prima donna,-Esmeralda is running along briskly for its one hundred and fiftieth night at the Madison Square. The numerous balls, which interfere somewhat with the other theatres, do not have any effect upon this. "Our people do not dance," said Manager Frohman gravely. Perhaps not; but they certainly pay the piper! The plaque presented as a souvenir of the hundredth perfor mance of Esmeralda has attracted general admiration, and is quoted as only second to the Christmas plaque of THE MIRROR. But both THE MIRROR and Manager Frohman intend to exceed themselves at the next souvenir season.-The Colonel is approaching the end of its run at the Park, and those who desire to see Mr. Wallack in the first new part he has created for several years, must not lose this brilliant opportunity. An adaptation of Divorgons will follow The Colonel.

Meanwhile, Manager Abbey has carried out all his far seeing plans for Patti. It is now advertised that she will sing seven times in Italian opera at the Germania Theatre, commencing on February 23, with La

Traviata. Subscriptions for the seven perfermances are fifty dollars. This will put a quietus upon Col. Mapleson's mismanagement of the Academy.-At Wallack's, the Money Spinner can be seen for only a few more nights. Youth, the Drury Lane sensa tion, is being rehearsed by Charles Harris tor immediate representation, and it is now promised that the effects will be "extraordipary."-Birch and Backus have in preparation, under the direction of Mrs. Harris, a burlesque upon Youth, which will present even more extraordinary effects. At present, however, they are satisfied with their burlesque Patients, which has proved to be a veritable money spinner for them.

The Giddy Gusher



Perhaps St. Valentine's day has a more mournful interest for The Gusher than for most people, since it is her birthday; but, through buying long breed canaries with a view to early birds, and reading high colored valentines in shop windows, she has her hands full on this, the mating season, and is led to make a few feeble remarks on the subject.

A relation of Sam Tilden is before a referee just now seeking a divorce on account of his wife's old age; and a lady friend of mine is contemplating the propriety of a similar proceeding on account of her husband's youth. Therefore do I ask the question of old heads and young hearts: Which is the worst, old wives or young husbands?

There's always a mad ambition on the part of a man of twenty to possess the matured charms of some friend of his mother, and there's always a direct inclination in the hardened heart of the male sinner at fifty five to go for the bosom friend of his daughter.

"They have grown up for us," sighs the lad over his arithmetic, looking at his schoolmarn, Priscella Pethbone.

"They are growing up for us," mumbles old Pop Doddles, as he ogles a Sunday School procession.

And thus this gleats of comfort for the ancient maiden when she finds her charms decay. She can always open a collegiate boarding house and have an adorer in every Freshman who notoriously Sophomore from heart disease than any other class of creatures.

Marriages with old ladies are often perpetrated in the profession by young actors, but generally a purely business basis may be discovered, and their recreant hearts are not long faithful to the blessed old darlings they swear to nurse and cherish. After this fashion did naughty Johnny Wilson treat Mother Vincent, of the Boston Museum—thus did McKee Rankin serve out Mrs. Henri, and in this manner did wicked Georgie Parkes behave to that giduy old girl, Mrs. Skerrett.

One of the funniest afternoons I ever passed in a theatre was at a matinee when George Parkes played, and Mrs. Skerrett, with a friend, sat behind me. As that stunning tailor's creation walked onto the stage, the revelations in the rear commenced. I never thought Parkes furny before, but as the descriptive agency opened behind me, I saw him in a new light and fairly screamed at him. The man never passes me now but he rushes into a shop to see what's wrong with his clothes, since I rembember the matinee, and burst out laughing at him.

A lady acquaintance (not an actress) went off last Winter to a Southern city and there married a youth of twenty-three, certainly seventeen years younger than herself, for the lady is in her fortieth year. In 1862 she had murried a well known merchant here in New York, had one son, and planted the old man before the chimes ushered in 1863—for the next eighteen years with a comfortable fortune, no care—boy at school—and choice female friends, she had the boss time of it; but last Winter she got scared about her lungs, and got a fashionable doctor, who prescribed a Winter in the South.

There she met the unfailing youth who falls in love with his grandma, and in "one mad hour," as Elizabeth Browning says, she married the infatuated lad; of course she told him she was a widow, and she spoke of her little boy, but there were so many more interesting subjects that the baby's age was not mentioned; his name was Tommy (an' you always think of a small pair of

knickerbockers with marbles in the pockets, when that name is mentioned). The widow had no relations to consult; the lover's relations were not in this country. The widow gobbled him as a hen does a worm on a wet morning, and in due course of time the bridal pair arrived in this city. The Gusher made a wedding call one morning upon them, and Providence, never neglectful of her amusement, so shaped domestic affairs. that even as she sat beaming on the happy couple, and telling them how Mrs. Piltheann Bumstead had been basely deceived by the doctor's boy (whom she had married after the doctor died) the door opened, and Tommy came in.

Tommy was in the graduating class up at New Haven. Yale College. The air up there agreed with him; he had sprouted in all directions; was certainly a toot taller and fifty pounds heavier than his ma's young man.

The youthful bridegroom sat in silent wonder, viewing the reception this great country gawk met from the bride—but horror sat on his smooth face when Mrs. —— turned on her Ichabod and said:

"This is Tommy, dearie."

"Not the Tommy. You can't say that Tommy is your Tommy?" gasped the poor stricken lad.

"Certainly," replied Madame; "that is my little boy."

I thought this sounded like my cue for exit through centre door, and so got on my hind legs and began murmuring words of congratulation, in which "domestic joy," "further intrusion," "delightful reunion," etc., were conspicuous.

Tommy spied me.

"This is just luck!" he cried. "Of all people I want to see you most. You are Miss Cretia Stebbins' best friend—Cretia Stebbins, of New Haven?"

"Well, yes," I admitted. "Cretia and I went to school together, but that's some years ago-haven't seen her lately, however."

"That don't count—you're her best friend still. She keeps the Collegians' Cultured College. I've boarded with her six weeks, and we're engaged. It's a great racket. I want you to tell ma all about her."

Ma stiffened out over a hotel chair—and I, perfectly astomshed, blurted out:

"Why, Cretia is well enough, but she must be twice your age; she's as old as—' I never came so near telling my own age before, but I caught myself, and added, "your mother."

This remark brought the bride to her senses.

"You doot!" she screamed, addressing her son, "to think of such a thing. You don't go back to that nasty place and that awful creature —"

"Look here, marm," interrupted young hopeful. "No hard names. I was giving it to you easy when I said we were engaged, but you're so stiff about it, here's the true bill: Creesh and I were spliced in Bridgeport last night, and she's up stairs now, waiting for her Tommy, in this very hotel."

If I had missed my cue before, I took it up very promptly at this juncture. Interesting as I felt the subsequent proceedings would be. I left the trio to have it out.

be, I left the trio to have it out.

The sequel to these mis-matches can be found in the shipping intelligence of Sunday last, when Mrs. —, the lady who married the young Southern, in company with her son, Tommy, who married the old New Haven spinster, sailed away to Europe.

There is a law in certain towns of Germany—a wise old law it is—restricting women and men from marrying before the age of twenty five, and the divorce lawyer goes to the Poorhouse after a year's practice in that country.

The choice of the sixteen-year old girl's heart is her abhorence at the age of twenty-five; parade before us at thirty the curatives we adored at seventeen, and the procession would turn us grey in a night. Take any man who knows, and show him the angel of his dreams at the green and salad epoch when Love first tuned his liar, and you will paralyze him. Nine times out of ten she is a relic of the sandstone period, weighs two hundred, stone teeth, false front, and other ravages.

Therefore do I counsel you—close upon St. Valentine's Day—be cautious, take not the present nor yet the past so much into consideration as the possibilities of the future—in this mating season.

Dear little boys! wherever that ye may be -choose 'em near your own age, lest like Tilden's nephew, who, while yet at college married a mature female—ye be seeking divorces on account of antiquity, obesity, and too much society. Lest my use of this word should puzzle you, I will state my authority for using it.

The Rev. Arthur Anniceseed is a disciple of Wilde, and pronounced by his lady parishioners a very zephyr of poetic piety. His preaching is very delicate. Last Sunday he read from some portion of sacred writentailing a rehearsal of Jonah's sub marine adventures.

"We come now to Jonah," said Arthur, "who passed three days! and three nights! in the whale s — ahem — society."

That settles it. In refined circles we speak altogether of society ache, and colic is now called ærial disturbances of the society by the æsthetic but

THE GIDDY GUSHER.

Pen and Pencil.



Manola at the Fifth Avenue was a gorgeous failure. I use the adjective advisedly, for never have I seen a comic opera mounted in such magnificent torm. Comley and Barton have raised aloft a fine standard in the production of French musical trifles, and in Manola they evidently determined to eclipse all their previous performances. When I first saw Olivette at the Bijou on the snowy afternoon of New Year's, '81, I believed that everything in the line of realistic scenery, glittering costumes, and handsome women was included therein. But the sequel goes to show that Comley and Barton were merely trying their hand at it, and



better things were to follow. Madame Favart was a superb production in this respect. The army of dazzling women, the richness of the scenic adjuncts, and the bewitching dresses of the period of Marechal Saxe, made a combination that was fairly bewildering. The music, too, was pretty, and was rendered well enough by Leslie, Howson and Jansen. The acting was so clever as to conceal Farnie's wretched puns



and forced wit, and it assisted the ensemble of the composition very materially.

But, alas! this cannot be said of Manola. Magnificent garments, hordes of splendid looking females, gorgeous pictures and expensive accessories did not compensate for a work that is trite and inferior to many comic operas written by native musicians. Charles Lecocq is a pleasing composer, and



La Fille de Madame Angot will last some time as a sparkling tribute to his talents, but Manola does him little credit. It might have been written by any of our own people—Cellier, Williams or Rice. True, there were spots of melody occasionally, but these were as rare as clean crossings on a slushy day. There is nothing characteristic, brilliant or catchy about it and the audience went away

nificence of the mounting did not help matters; on the contrary, the people, instead of a uniring this remarkable feature, only wondered at the re-klessness that prompted it.

I will not speak at length of the singing and acting. This was about worthy of Lecocq's score and Farnie's book. By the way, why do managers on this side of the water use this gentleman's librettos so frequently? They are all bad. They are all Londonized, and the miserable mush that passes for fun in Mr. Farnie's vo cabulary hasn't even the merit of being understood in the States. It requires all the energies of a refined assemblage to keep apace with the colloquialisms and slang of



native product without complicating matters by mixing in the elegant lings by means of which the light fingered gentry of the English metropolis express their choice thoughts. The Americans hanker after foreign articles, I know, but when they don't get their French opera straight in the original tongue they have patriotic scruples against receiving anything in the common that is not indigmous to their own soil. Mr. Barton, who has been as excessive-



ly crutch and toothpickey as a Strand swell ever since he bade farewell to Dover's white cliffs, must not let the above fact skate off his memory.

The paramount objection to the cast of Manola is that there is about ninety parts too much Lewis. Catherine has faded like the last rose of Summer, and the fragrance of her early charms has sped away. Catherine



could sing once upon a time, I believe, and I am even able to remember when she could act, but now the mutability of human existence finds a striking illustration in her inability to do either. As Manola, the Lewis squawk-



catchy about it, and the audience went away disappointed and offended. Even the mag-

tively disengaged for next season. I be-



played admirably, and managed a false arm with the ease of an old pensioner. "The cleverest bouffe actor yet," is still the verdict. John Howson did not appear to the best advantage. He was thinking of his make up for the Elks' ball, no doubt. Marie Jansen did not show up well either. Too bad. The chorus was very ravishing,



as already noted, but everybody, from the principals down, evinced a total lack of preparation.

With the money that was spent on Manola and Madame Favart, Comley and Barton could have made a triumph with an opera in any respect commendable as a musical work.

Pencil has drawn several of the characters in Manola, which will indicate the pictur esqueness of the costuming.

esqueness of the costuming.

After the performance a rush was made for the Elks', where my confrete did some more sketches that will be found elsewhere. Next week I shall have something to say about a charming subject.

PEN.

[NOTE.—The delay in the Pen and Pencil cuts, which did not reach us last week, was caused by a derelict messenger of the United States Engraving Works. As soon as our complaint reached their office they promptly discharged the employe.—ED. MIRROR]

The Musical Mirror.



The Symphony Society's concert at Stein way Hall on Saturday last was as nearly perfect as a concert could be. The Mozart symphony in G minor was exquisitely played and we are free to confess that we liked Dr. Damrosch's reading of it very much. It was an eminently poetic giving forth of an emi nently poetic subject. Especially were we pleased with the Andante movement. The responsive echoes of the string and wind instruments was done with a smoothness and beauty of reverberation that we have seldom heard surpassed. During the Andante, a vis ion rose before us of a leafy glade with a moonlit rivulet rippling through it, large leaved plants bordering its sides. The moonbeams shimmering through the branches, a youth who has lost his way and wanders along the valley, while elvish voices call to him from under their leafy screens. Small goblins peep at him from gnarled tree roots, and filmy fairnes tempt him to Follow, follow, follow, in the moonbeam-spangled air. The minuet and finale was no less admirably given, and altogether the symphony in its symmetrical beauty of form and its poesy of thought was, among the mully-grub music now in fashion, like a pearl among potato apples. Master Banner, albeit he had no business in such a concert, which is, or ought to be, held for the benefit of matured and cultured talent, and not as a training school for boys, played a good part of Spohr's concerto very well, showing a breadth of tone and intelligence of phras ing that almost justified his presence that stage. True, in the more brilliant and exigent passages he partly failed, as how could a lad be expected to do man's work, but in the piece which he gave | opera bouffe.

in answer to a boisterous encore-a melody from John Sebastian Bach's Suite in D major, which, as an enthusiastic friend remarked to us, was "so beautiful that if Bach had not written it God would have done so himself'-the youth forgot his tender years and, absolutely inspired by the innate grandeur of the theme, played with a fullness and expansion that seemed to add years to his age and inches to his stature. Nevertheless, his place, as yet. is in the study, not on the stage. Rubinstein's colossal symphony, Ocean, was magnificently performed-we write performed advisedly, for no mere playing can do justice to this most suggestive work, which seems founded on Mrs. Heman's

What hidest thou in thy treasure caves and cells,

Thou ever sounding and mysterious main? or to be a musical expansion of Homer's "Poluphloisboio Thalasses."

The "many-sounding" harmonies were given resonantly by the full and enthusiastic band of musicians, and the "spirit of the lonely ocean" seemed to sway each per former to his will. 'The "swish" of the tide on the beach, the hollow roar of the water as it swirls through submerged caverns, was imitated with all the art that consummate knowledge of instrumental resources and daring in the using of them could inspire, but still it was imitation, not creation, and Rubinsteins grandiose "Ocean symphony," with all its wealth of sound and lavishness of color, is to the exquisite icyll of Mozart that preceded it as is Coney Island to the Garden of Eden.

We have been long at a loss to know what an "Ideal" Opera company means, but we know now. An Ideal Opera company means an opera company that is not a real one, but a concert party in disguise-one that can sing but cannot act; that can chant in recitative but cannot speak a line with the slightest approach to elocution, or even to common sense. Of such is the Boston Ideal Opera company now giving opera bouffe recitals at Booth's Theatre. The singing is excellent, but really an opera bouffe given as an oratorio is not the most enliving distraction in the world, and makes one recall the aphorism of Talleyrand that "Life would be almost endurable if it were not for its amusements." On Monday evening that most insipid of operas, Fatinitza, was given with appropriate insipidity. The solo sing ers, all and each, would have done credit to any church choir, especially during a re quiem. The chorus was small, but well taught and well voiced; the band good, but ineffective by reason of the lack of hautboy and bassoon, which primary instruments are to the musical scale of color what violet and orange are to the solar spectrum, and the stage appointments shabby.

. .

We are always sorry to see money, energy and talent thrown away upon unworthy objects, yet it is a grief we are often compelled to endure. Manola, at the Fifth Avenue Theatre, is the cause of our latest unhappiness. The stage setting is magnificent beyond compare, the costumes of the best, the acting superb, the singing fair, but the music is trash from the rising of the curtain to the going down thereof. There is a weak attempt at prettiness in the unaccompanied Madrigal in the first act, and John Howson has a song which is faintly funny, but, for the most part, all is "stale, flat and unprofitable." Miss Lewis has a part that fits her not at all. Howson is "cribbed, carbined and confined," so that even his quaint wit cannot stretch itself. Leslie has only the old joke of the mechanical arm, which, though not understood here, is a bit of fun in Paris, when the great tenor, Roger, and his wonderful mechanical arm that worked on springs and by screws used to be a favorite theme of anecdote. The band and chorus are good, barring that discrepancy as regards time, which is inseparable from the sleepy conducting of Mr. Cellier, who, excellent musician and charming composer though he be, lacks the magnetism and verve that is ecessary to a leader. So did Wallace. So did Balfe, and many others. Although we all know that "nec semper tendit arcem Apollo," still we can scarcely credit our ears that the composer of Mme. Angot could have written, or, having written, permit to be put before the public such vapid trash as Manola.

The Melville Opera company are excellent in the Belles of Corneville, in which Miss Melville is "too cute for anything" in Serpolette, and Max Freeman is a really thrilling Gaspard, by far the best we have had as yet. Glorious is The Royal Middy, in which Miss Melville excels herself as Fanchette, and Freeman is immense as Don Jaunario, but very mild indeed in Patience, in which, al though Miss Melville is much the best Pa tience, at least as far as her acting goes. Lily Post is excellent as Angela, and Charles Dungan, manly, handsome and clever as Colonel Calverley. Yet, the business being all wrong, and Mr. Freeman unsuited physically to the part of Bunthorne, the effect of the opera is marred. With the Standard of Patience before our eyes we cannot accept any less perfect representation. Mr. Reiff deserves the highest praise for his management of the musical department, which is far above the average of More Dramatic Thieves.

The dramatic thieves have been very lively during the past month, and like so many fleas they have jumped from place to place with incredible alacrity. Resident managers are fighting shy of these parties since several play owners have announced the intention of holding them hable for damages, and it is harder for the thieves to make dates now than it was two months ago. In the following list will be found many new offenders and several old ones. Each one should be marked and remembered by honest managers, who will refuse to give them time, and by that means effectually cripple their means of business.

Hi Henry, the favorite minstrel, sends us the playbills of J. Al Sawtelle and Genevieve Sawtelle, who played Hazel Kirke and The Danites in Temperance Hall, Big Rapids, Mich., on the nights of Jan. 25 and 26. The Sawtelles style themselves the "Standard Comedy Company." The names of the people traveling with them are unknown to the profession.

Olive West, Fanny Mathias and the Edwin Clifford company are still playing Hasel Kirke and Bartley Cambell's Peril. They were in Iowa last month. This party operates boldly.

Felix A. and Eva Vincent are performing Joshua Whitcomb through the Northwest. No attempt at disguising the title is made. These thieves started out from Chicago a few weeks ago.

The Hazelwinkle Ideals—old offenders are still out. They played the Celebrated Case and Led Astray in Meyer's Opera House, Janesville, Wis., the other night.

A member of a stranded piratical company informs us that a dealer in stolen plays is Aleck Byers of 102 South Halstead Street, Chicago. He sells manuscripts of The Professor, Banker's Daughter and Only a Farmer's Daughter, at the very reasonable piece of \$5 per copy. We trust the Chicago press will nail and expose this thief.

"Ted Welsh's Comedy Company" is the title of another organisation of a thiering character. They were booked by the Chicago thief, Byers, and played in a number of Illinois towns last month. Their repertoire consisted of Hazel Kirke, Fanchon, Fate and other copyrighted pieces.

Frank P. Haven's IJeal Comedy company, playing stolen dramas, collapsed in Minank, ill., recently. The party returned to Chicago for the purpose of reorganizing. They play Joshua Whitcomb, The Professor, and Alme. Janauschek's version of Leah.

Nugent and Gleason are doing Rooms to Rent, Banker's Daughter and Led Astray. They were in Rochester recently. White's "Famous" Dramatic Combination

White's "Famous" Dramatic Combination have just passed through Logan, Circleville, Jackson and Chillicothe, O., playing Col. Sellers and Joshua Whitcomb, with the assistance of a brass band and twelve fakirs.

Some amateurs in Memphis wishing to produce a play, wrote to George W. Cory, No. 106 La Salle street, Chicago. He replied that he would turnish any manuscript play for fifteen dollars, two copies for twenty-five dollars. This thief is also recommended to the attention of our esteemed contemporaries in Chicago.

The Jessie Holman combination are doing Joshua Whitcomb, Phonix, Rose Michel, Fanchon, Two Orphans, Little Detective, Flirtation and Our Boarding House.

Mitchell's Black Diamonds are playing The Celebrated Case, Galley Slave, Mosedale, Peril, Phœnix, Joshua Whitcomb and the Banker's Daughter. G. W. Mitchell is manager, "Capt." S. J. Simonds, agent, and Prof. Nix musical director.

Charles Day, representative of Adam Forepaugh, has received information that a dramatic company using his chief's name as proprietor, are playing in Outario, and announcing the \$10,000 beauty in The Octoroon. Mr. Forepaugh requests us to state that he has no interest in any theatrical enterprise except George II. Adam's Humpty Dumpty. Miss Montague, the \$10,000 beauty, will not appear in public until the opening of the tenting season.

This concludes our list up to date. We request our representatives out of town to report the proceedings of these and all other similar thieves, and we repeat our offer to managers as far as possible to aid them to prosecute any resident managers who may be conscious accessories to this system of fraud.

—John T. Raymond had a narrow escape from death Sunday in Washington. He was on his way through Penn-ylvania Avenue to visit John McCullough, when a snowshde from the roof of a large building fell and struck him to the ground. He was taken up nuconscious, and carried into an adjoining house, where it was found he had sustained ne injuries beyond a rather serious gesh in the head. The slide was partly composed of ice, and it was very fortunate that none of this element hit Raymond.

—Marc Klaw has been appointed general representative of all the Madison Square Theatre traveling attractions. He left Monday evening for Chicago whether he will be followed by Charles Frohman, and the two will endeavor to give tangable shape to the plans for the establishment of a Westtern bureau for the Madison Square Theatre. From Chicago they go to St. Louis and thence Southward to New Orleans and other metropolitan cities. They propose to lay the general work for illimitable road business next season and to arrange a Western and Southern circlet. Mr. Klaw has been granted a general roving commission. A branch office of the Madison Square will also be fixed at New Orleans.

PROVINCIAL



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor up by sending every week advance dates, and mailing the same in time to reach us on Monday.

ALEX. CAUPMAN: Lincoln, Ill., 9.
ATKINSON'S JOILLITIES: Columbus, Ind., 9; Washington, D. C., 13, week; Baltimore, Md., 20, week.
ALVIN JOSLIN (Chas. L. DAVIS): Columbus,

Ga., 9; Selma, Ala., 10; Demopolia, 11; Meridan, Miss., 13; Jackson, 14; Vicksburg, 15.

SSTIN'S N. Y. DRAMATIC Co.: Parkers-

AUSTIN'S N. Y. DRAMATIC CO.: Parkersburg, Va., 17, 11; Marrietta, O., 13, 14; Wheeling, W. Va., 15, 16, 17, 18.

ANNA DICKINS N: La Crosse, Wis., 9; St. Paul, Monn., 10, 11; Milwarkee, 13, 14; Cedar R. pids, Ia., 15; Des Moines, 16; Omaha, 17, 18; Councel Bluffs, 20.

ACME OPERA CO.: Battle Creek, Mich., 9; Kalamason, 10; South Bend, Ind., 11; Chicago, Ill., 13, two weeks.

ANNE PIXLEY: Memphis, Tenn., 9, three days; Indianapolis, Ind., 13, three days; Toledo, O., 16, three days; Detroit, Mich., 20; week. Chicago, 27, week.

ABBOTT ENGLISH OPERA CO.: Kansas City, Mo., 6, week; Memphis, Tenn., 13, week. ADA GRAY: Muskegan, Mich., 9; Greenville, 10; Lussing, 11; East Saginaw 13; Bay City, 14.

City, 14.

B., W., P. AND W.'S MINSTRELS: Portsmouth, N. H. 17; Bangor, Me., 20.

BROOKS AND DICKSON'S WORLD CO. No. 1:
Cieveland, O., 6. week.

BROOKS AND DICKSON'S WORLD CO., No. 2:
Leavenworth, Kan., 10; Ft. Scott, 11.

B. MOAULEY COMPANY: Louisville, Ky., 6, week; Cincinnati, O., 13, week; Lexington, Ky., 20.

BOSTON IDEAL OPERA CO.: New York, 6, week.

BONTON IDEAL OPERA CO.: New York, 6, week.

BARTLEY CAMPBELL'S MY GERALDINE: New

Orleans, 13, week.
BARTLEY CAMPBELL'S GALLEY SLAVE: Lynch-

Bartley Camprell's Galley Slave: Lynchburg, Va., 9; Norfolk, 10, 11; Baltimore, Md., 18. week.

Buffalo Bill: Detroit, Mich., 9, 10, 11; Jackson, 13; Battle Creek, 14; Marshall, 15; Bloomington, Ill., 16; Jacksonville, 17.

Bares and Farron: Worcester, O., 8; Zanesville, 9; Wheeling, W. Va., 10, 11; Pittsburg, Pa., 13, week; Clevelaud, O., 20.

COLLIER'S BANKER'S DAUGHTER, No. Raleigh, N. C., 9; Danville, Va., 10; Lynchburg, 11; Petersburg, 13; Norfolk, 14, 15; Richmond, 16, 17, 18; New York, 20, week. COLLEGE'S BANKERS DAUGHTER, No. 2:

Mount Vermon, O., 10.
CHARLES FORTELLE: Chelsea, Mass., 9;
Bangor, Me, 13.
COLLIER'S LIGHTS O' LONDON: Philadelphia,

COLLIER'S LIGHTS O' LONDON: Philadelphia, 6, two weeks.

CARRENO DONALDI CONCERT CO.: Winona, Minn., 9; Wanashaw, 10; Red Wing, 11; St. Paul. 13. 14; Minneapolis, 15, 16.

CARTLAND-MURRAY CO.: Atchison, Kans., 9; St. Joseph. Mo., 10, 11; Burlington, 14., 13, week; Kookuk, Ia., 20, week; Jacksonville, Ids., 27, week.

Col. Robinson's Humpty Dumpty Co.; Alexandria, Va. 9; Richmond, 10, 11; Parkmont, 15; Norfolk, 14.

Dion Bouchault: Beston, 6, three weeks.

Dr. Wolf Hopper's 100 Wives Co.: Janeaville, Wis., 11; Milwaukee, 13; Muskegan, 16.

EDWIN BODTH: Chattanooga, Tenn., 9; Nash-ville, Tenn., 10. 11; St. Louis, 13, week. ERIG BAYLEY'S COLONEL Co.: New York

city, 0, four weeks.
ENTLIN MELVILLE OPERA Co.: Philadelphia,

City, 0, four works.

Brille Melvillm Opera Co.: Philadelphia,
Pa., 6, week; Pittsburg, 13, week.

Fanny Dayknport: Lomisville, Ky., 9, 10,
11; Lexington, 13, 14; Dayton, O., 15;
Whieeling, W. Va., 18; Zanesville, 17;
Columbus, 18; Detroit, Mich., 20, 21, 22.

Prank Mayo; Charleston, S. C., 2; Wilmington, 3, 4; Norfolk, Va., 9, 10; Richmond, Va., 11; Baltimore, Md., 13, week;
Pittsburg, Pa., 27, week.

Fred. B. Warder, Springfield, 9; Piqua,
10; Sidney, 11; Lima. 13; Canton, 14;
Wooster, 15; Akron, 17; New Castle, 18;
Wheeling, 20, 21; Zanesville, 22.

FLORENCE HERBERT: Mound City, Kan., 9,
10, 11; Atchison, 13, week; Topeka, 20,
week; Sedalia, 27, week; Moberly, March
6, week.

FRANK GARDNER'S LEGION OF HONOR Co.: Auburn, N.Y., 9; Syracuse, 10, 11; Albany, 13, 14, 15; Buffate, 16, 17, 18.

FAY TEMPLETON OPERA Co.: Jackson, Miss.,

13, 14, 15; Buffalo, 16, 17, 18.

FAY TEMPLETON OPERA Co.: Jackson, Miss., 9; Vicksburg, 10, 11.

Ford's Opera Co: Washington, D. C., 6, week; Philadelphia, 13, week.

GEO. H. Adams' Humpty Dumpty Troupe: Durham; N. C., 9; Raleigh, 10; Goldsboro, 11; Wilmington, 13; Charleston, S. C., 14, 15; Savannah, Ga., 16, 17; Augusta, 18.

Gulick's Furnished Rooms: Champaign, 111., 9; Streator, 10; Johet, 11; Ean Claire, Wis., 13: St. Paul, Minn., 14, 15; Stillwater, 16; Minneapolis, 17, 18; Mankato, 20; Bioux City, Ia., 21; Council Bluffs, 22.

Genevieve Ward: St. Lonis, 6, week; Evansville, Ind., 13; Terre Haute, 14: Fort Wayne, 15; Deboit, Mich., 16, 17, 18; Cleveland, O., 20, week.

GUS WILLIAMS: Cincinnati, 6, week: Hi Herry: Hamilton, Cam., 11.

Hill's Deacon Crankett Co.: Jackson, 13; Battle Creek, 14; Detroit, Mich., 910, 11; Marshall, Bloomington III, 16.

Bill's All The Rage: Brooklyn, N. Y., 27, Week.

Mony-Handle Comb: Brooklyn, N Y., 6, week; Montreal, Can., 14 to 18.

Herne's Hearts of Oak: Chicago, 5, week; Terra Haute, Ind., 13; LaFavette, 14; Kalamazoo, Mich., 15; Grand Rapida, 16, 17, 18; Lansing, 20; Jackson, 21, 22; De-troit, 23, 24, 25.

HKLEN COLEMAN: Bellefontaine, O. 10; Fostoria, 11; Clyde, 13; Fremont, 14; Findlay, 15.

15.
HAGUE'S EUROPEAN MINETRELS: Providence,
R. I., 9, 10. 11; New Bedford, Mass., 13;
Fall River, 14, 15; Lawrence, 16; Lowell,
17: Marlboro, 18
HAVERLY'S NEW MASTODONS: Buffalo, N. Y.,

9, 10, 11.

HAYKELY'S GRAND OPERA COMIQUE CO.:
New York, 6, two weeks.

HANLON-LEES COMB.: Boston, 6, two

HILL'S JOSHUA WHITCOMB: Boston, Mass.,

6, two weeks.

HEMMANN: Chicago, Ill., 6, week; Danville,
13; Vincennes, Ind., 14; Henderson, Ky.,
15; Nashville, Tenm., 16 17, 18; Mobile,
Ala., 20, 21; Meridian, Miss., 22; Vicksburg, 23, 24; Jackson, 25; New Orleans,
La. 26 week.

La., 26, week.

HARRY DESKIN'S LILLIPUTIAN OPERA CO.:
Galena. 9; Dubuque, Ia., 10, 11.

HYDE AND BEHMAN'S SPECIALTY COMB.:

Lancaster, Pa., 9.

Hyde and Behman's Muldoon's Blunder
Co.: Trenton, N. J., 10; Lock Haven, Pa., HYDE AND BEHMAN'S MULDOON'S PICKIC CO.

No. 1: Urbana, O., 22 Hyde and Behman's Muldoon's Picnic Co., No. 2: Lancaster, Pa., 9; Johnstown, 10; Altoona, 11. J. K. EMMKT: Washington, D. C., 13, week

Louisville, Kv., 20, 21.

John McCullough: Washington, 6, week;
Cleveland, 13, week; Louisville, 27, 28.

Janauschkk: Boston, 6, two weeks.

Jok Murphy: Brooklyn, 6, week; Philadel

phia, 13, week.

John T. Raymond: Philadephia, 6, week;
Brooklyn, N. Y., 13, week; Pittsburg, Pa.,
20, week; Harrisburg, 27, week; Luncas ter. 28.
JEFFRIES LEWIS (Two Nights in Rome):

Chicago, 6. week.

JARRETT & RICE'S FUN ON THE BRISTOL:

Dewer, Cal., 6, week; Leadville, Col., 13.

Julia A. Hunt: Pottsville, Pa., 9; Shamo-kin, 11; Ithica, N. Y., 14; Pittston, Pa., 16; Bloomsburg, 17; Danville, 18; Ashland, 20; Lockhaven, 21: Altoons, 22; Johnstown, 24; Wheeling, W. Va., 25.
KIRALFY BROTHERS COMB.: Baltimore, 13,

week; Washington, 20, week; Columbus, 27, 28; Indianapolis, March 1, 2, 3, 4; Chicago, 6, week. KATHERINE ROGERS: Ottawa, Ill., 9; Indian

LAWRENCE BARRETT: Providence, 9, 10, 11; New York city, 13, week.
LEAVITT'S RENTZ MINSTREES: Grand Rapids. Mich., 9; Allegan, 10; Kalamazoo, 11; Battle Creek, 13; Constantine, 14; Niles, 15; South Bend, Ind., 16; Goshen, 17.

LEAVITI'S HYERS SISTERS: Latayette, Ind., 9; Terre Haute, 10; Indianapolis, 11; Chicago, 13, week. Lotta: St. Louis, Mo.,6, two weeks; Kansa

City. 20 week.

Milton Nobles: Adrian, Mich., 9; Toledo,
O., 10, 11; Youngstown, 13; Erie, Pa., 14;
Buff do, N. Y., 15; Syracuse, 16.

Mr and Mrs. G. S. Knight (Baron Runolph: Albany, N. Y., 6, week; Troy, 13,
14, 15; Utica, 16; Syracuse, 17, 18; Rochester, 20, 21, 22; Toronto, 23, 24, 25.

MAHN'S COMIC OPERA Co.: Omaha, Neb., 9,

10, 11; St. Joseph, Mo., 13, 14. MITCHELL'S PLEASURE PARTY: Middletown Conn., 9; Westfield, Mass., 10; Spring-field, 11.

MARY ANDERSON: New York city, 6, week; Boston, 13, two weeks.

My Partner Co. (Aldrich and Parslo-):
Macon, Ga., 0; Atlants, 10, 11; Augusta, 13;
Savannah, 14, 15; Charleston, S. C., 16,

17. 18.

M. B. CURTIS: Brooklyn, N. Y., 6, week;
Williamsburg, 13, week; New York city,
20, eight weeks.

MADISON SQUARE THEATRE Co., No. 2
(Hazel Kirke): Savanush, Ga., 9; Augusta, 10; Macon, 11; Atlanta, 13, 14;
Selma, Ala., 15; Montgomery, 16; Mobile, 17, 18; New Orleans, La., 20,
week

Meek.

1ADINON SQUARE THEATRE Co., No. 2
(11azel Kirke): Sedalia, Mo., 9; Moberly,
10; Hannibal, 11; Quincy, 111., 13; Keokuk,
1a., 14; Burlington, 15; Monmouth, 111.,
16; Peorla, 17; Bloomington, 18

16; Peoria, 17; Bloomington, 18.

Addison Square Theitree Co., No. 3

(Huzel Kirke): Lyons, N. Y., 9; Medina,

10; Batavia, 11; Luckport, 13; Jamestown,

14; Olean, 15; Richburg, 16; Owego, 17;

Waverly, 18. Waverly, 18.

Indison Squark Theatre Co., No. 4
(Hazel Kirke): Tiffin, O., 9; Fostoria, 10;
Defiance, 11; Monroe, Mich., 13; Pontiae,
14; Port Huron, 15; Lapeer, 16; Flint, 17; Saginaw City, 18.

Saginaw City, 18.

Madison Squark Theatre Co. (The Professor): Baltimore, Md., 6, week; Easton, Pa., 13; Elmira, N. Y., 14; Rochester, 15, 16; Oswego, 17, Anburn, 18.

Miner Rooney Come: Philadelphia, 6, week;

Trenton, N. J., 13.
R., AND MRS. FRANK CHANFRAU: Louis ville, 13, week. MAGGIE MITCHELL COMB.: Providence, R

I., 13, week. MLLE. RHEA: Pittsburg, Pa., 6, week; Erie NEIL BURGESS CONEDY Co.: La Salle, Ill., 9; Dixon, 10; Rockford, 11; Kalamaroo, Mich., 13; Albion, 14; Fliut, 15; Saginaw City, 16; Port Huron, 17; Ypsilauti, 18; Philadelphia, 20, week. NUGENT AND GLESSON'S COMEDY Co: Newark,

N. J., 13, week. NEW ENGLAND OPERA Co.: Beaver, O. ONLY A FARMER'S DAUGHTER: Beloit, Wis., 9; Janesville. 10; Madison, 11; Watertown, 13; Portage City, 14; Sparta, 15; Winona, 16; Lake City. 17; Red Wing, 18; Hastings, 20; St. Paul, 21, 22.

OLIVER DOUB BYRON: Charleston, S. C.,

OLIVER DOUD BYRON: Charleston, S. C., 9, 10; SAVARIARIA, CA., 21.
OLD SHIPMATES: Fort Wayne, Ind., 9; Indianapolis, 10, 11.
PHOSA MCALLISTER DRAMATIC Co.: Austin, Minn., 10; Marshaltown, Ia., 11; Des Moines, 13, 14; Lincoln, Neb., 15 to 18; Cheyenne, Wy. T., 20.—
ROSSI: Chicago, 13, week.
ROBERS' COMENT COMPANY (My. SWEET.

ROGERS' COMEDY COMPANY (MY SWEET-HEART): Cincinnati, 6. week; Louisville, 13, 14, 15; Indianapolis, Ind., 16, 17, 18.
RICE'S PATIENCE Co: New Orleans, 13, two RICE's EVANGELINE COMB.: Adrian Mich.

RICE's EVANGELINE COMB.: Adrian Mich., 9; Kalamazio, 10; Jackson 11; Toledo, O., 13; Sandusky, 14; Erie, Pa., 15; Dunkirk, N. Y., 16; Rochester, 17, 18; Baltimore, Mar. 13, week; Philadelphia, 20, week; Brooklyn, N. Y., 27.
ROBSON AND CRANE: New Orleans, 6, two weeks; Nashville, 20, 21, 22; Louisville, 23, 24, 25; Cincinnati, 27, week.
RICE'S SUMPRISE PARTY: Boston Mass., 6, two weeks.

Rose ETTINGE IN FELICIA: Des Moines, Ia., 9; Marshalltown, 10; Cedar Rapids, 11; Roch Island, Ill., 13; Davenport, Ia., 14; Dubuque, 15; Waterloo, 16; St. Paul, Minn., 17, 18; Stillwater, 20; Minneapolis, 21, 22; LaCrosse, Wis., 23; Milwaukee, 24, 25

STEVENS' OPERA CO. (TWELVE JOLLY BACH ELORS): Toronto, Can., 9, 10, 11. STRAKOSCH OPERA CO.: Louisville, Ky., 13, 14.

SALBURY'S TROUBADOURS: New Orleans, 6. week; Nashville, Tenn., 13, 14, 15. Louisville, Ky., 16, 17, 18; Cincinnati, 20,

week.
SIMMS' COMEDY Co.: Centerville, 6, week;
Occola, 13, week; Indianola, 20, week.
SOL SMITH RUSSELL: New York City, 6,
week; Philadelphia, 13, week.

THE TOURISTS: Springfield, O., 11.
TONY DENIER'S HUMPTY DUMPTY: Merider Conn., 9; Danburv., 10; Paterson, N. J., 11; Bethlehem, Pa., 13; Pottsville, 14; Shamokin, 15; Sheuandoah, 16; Ashland,

17; Reading, 18.

THE HARRISONS: St. Louis, Mo., 5, week; Belleville, III, 12; Springfield, 13; Hannibal, Mo., 14; Quiney, III, 15; Keokuk, 16; Galesburg, 17; Ottawa, 18.

THE VOKES: Galveston, Tex., 9, 10, 11; Brenham 13; Austin, 14, 15; Little R ck Ark., 17, 18; Memphis, Tenn., 90, 21

20. 21. WILBUR OPERA Co.: Wilkesbarre, Pa 10; Danville, 13.

WILLIE EDOUIN'S SPARKS: Worcester, Mass., 9; Manchester, N. 11., 10; Lowell, Mass., 11; Portland. Me., 13.
WILLIAM STAFF RD: Cleveland, O., 9 to 11;
Canton, 13, 14; Akron, 15, 16.

BOSTON.

With Patience mounted in a style that does more than credit to the manager, it was not to be wondered at that the trlobe Thea not to be wondered at that the Globel I heal tre did an enormous business last week with this famous comic opera. The cast, with some exceptions, is excellent, and the public fully rewarded the abilities of the artists by bestowing true and genuine applause. As Patience, Hattie Moore is exceptionably pleasing, the low and middle notes of her voice are quite strong, but weaken in her higher range. She rings and acts with much expression, and, although there may be a question as to her idea of correctness in playing the character as she does, still it is a good and pain-taking impersonation. Ver-nona Jarbeau made her first appearance here in nearly two years as Lady Angela, mak ing the role one of the most bewitching of methods, singing with due effect and care, and costuming the character gorgeonsly. Rosa Cooke sang the music of Lady Jane in a most artistic manner, evincing the skill of a thorough artiste, but her acting suffered in comparison with her predecessor in the role.

A. T. McCallin sang the music of Bunthorne to others who have been seen in the character the present season. Mr. McCallin had a most difficult task to perform, as Bun thorne has been done by a favorite actor here whose efforts were deemed unapproach able, therefore a certain amount of praise is due Mr. McCallin for a deserving imperson-ation. Harry Pepper, the original Duke of ation. Harry Pepper, the original Duke of the Museum cast, was seen as Grosvenor, and his cultivated voice was heard to excel lent advantage, and barring his uncertainty with his lines created a most favorable in pression. Harry Bragan did not act or sing even respectably as the Colonel. He pos esses a cultivated voice but it appears worn sesses a cuttivated to the tappears worn and uncertain. Louis Pran's singing as the Duke was wretched. He sang off the key, was sharp and flat, and his principal solowent for nothing. James Githert created much amusement as the Major, and showed that he is capable of doing better things. The chorus and orchestra worked most creditably, being numerous and efficient. costumes were rich and the stage setting the best that has ever been given to the opera in Boston. This week—The Haulon-Lees; their first appearance in Boston for many years. Day and Night is in rehearsal for this theatre.

Gen. F Fuller's play of the Little Savage was produced for the first time in Boston at the Park Theatre, with Maggie Mitchell as Cora, and notwithstanding the adverse criticism, met with great success if crowded houses are to be considered as a standard.
With the liberal view of the pruning knife and a general working up of the heroine. character of love does not show Miss Mit-chell to the best of advantage. There is no pathos on that peculiar line of business given to the lady that she has been associated with. Mr. Shewell as the Commander, and Carrie Wyatt, did full justice to the characters between them. This week, the great actress Janauschek in a round of her favorite

It says much for the enterprise of the ca terer, the company and the tastes of the people that the admirable performances of Dion Boucicault have met with so great a success at the Boston Museum. Certain it is that the astablishment has been crowded at all times during Boucicault's engagen Beneratit keeps the andience in a most de-lightful frame of mind, his rich, ringing brogue, his jelity and never flugging spirits and his unctions manner all stamp him the true artist that he is. Shiel Barry is perfect. Criticism is disarmed by his matchless im-personations of Irish villains in low life. This week Suil a Mor.

Frank Frayne in Si Slocum did a good business at the Windsor Theatre. The drama is too well known here to call forth any criticism. It is full of startling incidents, blood curdling adventures and escapes, the rescue of the fair maiden, and a denouement. This week, Harry Miner's Comedy Four.

Girofle-Girofle was done for the first time in several years by the Correlli-Laurent company at the Carety The tree last week to only fair business. Blanche Correlli is too good an artist to do anything bad, and her success in Olivette, she being the best we have seen in Boston, paved the way for an enthu snastic reception to the lady in the title role. Miss Correlli's voice is richer and more powerful than ever, and she won great applause for her artistic and vocal efforts. Henri Laurent appeared as Mourzouk, a past entrely out of his line, but gave a very excellent performance notwithstanding, singing the music in a most effective manner. Harry Moulton did fairly as Maresquin. The rest Girofle-Girofla was done for the first time Moulton did fairly as Maresquin. The rest of the cast calls for no particular mention, as

no great pans were given to the mise euscene. This week. Patience.
The Howards did a very large business last week with Minnie Oscar Gray and W.
T. Stephens in Swift and Sure. Romeo.
Zip and Hero, the trained canines, being the principal features. Silence is a charity re garding the acting. This week, a variety company in a burlesque on Michel Strogoff.

Items: The death of Dan Waller was also a surprise and regret to his friends here. Mr. Waller was well known in Boston since 1860, when he made his first appearance lat the Boston Museum in conjunction with his wife, in Duchess of Marfi, when Charlotte Cushinan took her farewell of the stage as Lady Macbeth. Mr. Waller was the Micbeth on that occasion. He last appeared in Boston at Music Hall with Joseph Proctor in a Scriptural play.—Miss Rose Stella, who has been very ill, is rapidly recovering, and hopes are entertained of seeing her again in this city.—The death of John McDonough, of the Pixley company, was received with great regret by his many friends here. Mr. McDonough was a Charlestown boy, and was very popular when a young man with amateur clubs and literary societies. He was a member of the Howard Athenceum company, under Henry Willard, in 1855, webiter a hit a Fourther Ready in Frescher R company, under Henry Willard, in 1855, making a hit as Eustache Bandin.—Fred vokes and George H. Tyler have already made arrangements for building their new theatre, securing N. S. Bradlee, Esq., for architect. The enterprise will be a success.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Brooks and Dickson's World combination terminated an ordinarily successful engagement 4th. The substitution of Russell Bassett for Roland Reed as Mo Jewell no wise detracted from the effectiveness of the cast, the artist giving a remarkably strong rendition of that prominent role. The performance worked more smoothly in every respect than when witnessed earlier in the season at Robinson's, and DeWitt C. Wangh, the scenic artist of the house, is to be congratulated upon his efforts. The present the scenic artist of the house, is to be congratulated upon his efforts. The present week will be devoted to the John R. Rogers' Comedy company with Minnie Palmer and R. E. Graham in My Sweetheart: Barney McAuley follows 13th in Mayberry's Daughter. Salsbury's Troubadours are underlined for week beginning 20th.

Robinson's Opera House (R. E. J. Miles, manufactured by the state of the salsbury's Troubadours.

manager): Forget Me Not with Genevieve Ward in her powerful role of Stephanie at tracted a series of profitable houses. The character, while repulsive to the finer sensibulttes, is interesting in its phases and affords the actress full opportunity for displaying her emotional ability. Her support was of the most effective description, the Sir Horace Welby of Frank Clements, despite his awkward stage carriage, being unusually good. Rice's Surprise Party fills out the present week, making their third engagement in Cincinnati this season. Cinderella at School, with Dixey as Prof. Syntax, and Rose Temple as Niobe, constitutes the opening programme and together with Mascotte and Pinafore will compose the week's repertoire. Tompkins and Hill's combination in Youth follows 1 th. W. J. Plorence and wife are underlined for 20th. Edwin Booth

Heuck's Opera House (James Collins, manager): The appearance of Hyde and Behman's Specialty company is always marked by a large attendance, and the past week proved no exception to the custom. The more prominent features of an unexceptionally strong programme were the l'ills and their Royal Marionettes, and the Martells in their bicycle specialities. The present week will be devoted to Gus Williams as Professor Keiser, followed later by Our German Senator. The former play, which was originally presented at the Grand, is said to have since been rewritten and considerably improved. Smith and Mestayer's Tourists will during the week of 13th indulge in their first trip north of the Blue Danube, and are likely to reap a harvest. C. E. Ford's Comic

Opera company underlined for 27th, Coline Opera company underlined for 27th, Coliseum Opera House (James E, Fennessy, manager): Jay Rial's Uncle Tom's Cabin company closed a week's engagement 4th, and departed for more congenial climes. The company was good in some respects. 4th, and departed for more congenial climes. The company was good in some respects, notably so Lida Yeamans as Topsy, but the average amusement frequenter has had a surfert of U. T. C. Vanceville with the Chicago combination as its exponents holds the boards current week. N. D. Rober.s' company booked for week of 13th.

Items: W. J. Florence, who is suffering from throat trouble to such an extent that he has been compelled to cancel immediate en

has been compelled to caucel immediate en nas been compelled to cancel immediate en gagements, is sojourning at the Grand Hotel under medical treatment. He is hopeful of his ability to appear at the dedication of the new Masonic Opera House, Ironton, Ohio, which transpires 8th with the Mighty Dollar, as the inaugural attraction.—Paul Nicholson, humans, manager of Breek. Nicholson, business manager of Rice's Comic Opera company, who has been in the city, arranging for the appearance of his party at Robinson's, commencing 6th; departed for New Orleans 4th. Phil Simparted for New Orleans 4th. Phil Simmonds severed his connection with Manager Cobbe, of the Genevieve Ward company, 6th.—The Vokes will present their new specialty, Truly Rural, in this city at the Grand during week of April 24.—John A. Stevens d stosed of his week at the Grand to Rue for \$800 c. 20 m hand and connection. Rice for \$800 c shin hand, an I consequently as regards Checionati, during present season I he Unknown will prove true to its title.— Fred Vokes jumped all the way from New Orleans to indulge in the long promised inxury of a sleigh ride with Bob Miles, arriving here Jan. 30. While in the city he endeavored to secure Genevieve Ward as endeavored to secure Genevieve Ward as the opening attraction for his new Boston theatre, but inasmuch as the artists's time is filled for the season, the event can scarcely be expected.—William Clifford Neff, owner of the Vine Street Opera House, which was destroyed by fire early in January, will rebuild at ouce and conduct the theatre in his own name, with Charles S. Smith as general business manager.—Jay Rial, of U. T. C. fame, was in the city 3d en route to San Francisco.—Baron Seeman, under the ans Francisco.—Baron Seeman, under the aus-pices of Nat Homer, delivered two lectures at Heuck's oth with 'Natural Magic' as the topic of his discourse, and demonstrated his subject very cleverly by practical illustra tions.—Percy Campbell, of the Genevieve tious.—Percy Campbell, of the Genevieve Ward combination, who plays a small part very neatly, is a son of William Winter, dramatic editor of the New York Tribung.—R. E. Stevens, Barney McAuley's man of business, is in the city looking after the interests of his principal, who begins a week's engagement at the Grand 13th.—A bill transferring the licensing of amusements from the Mayor into the hands of the City Computaller, is now pending issue in the from the Mayor into the hands of the City Comptroller, is now pending issue in the Ohio State Legislature, and if legalized will have a tendency to materially diminish the length of present free list—Oscar Wilde is announced for one lecture in Cincinnati dur-ing week of 13th, exact date not yet dein-itely determined.—The old Stickling Theaitely determined.—The old Stickling Theatre of Vine Street, for several seasons conducted as a variety house, has been purchased by Charles Miles, of Louisville, and will be reconstructed into a swimming school.—The Emery Brothers propose erecting a new theatre on the site of Hunt's Hotel, and are making inducements to Bob Miles to assume its management. The Hurope, and Patta house will seat 1,500 people comfortably, and couragement and goo

admit of a stage 30x40 feet. The owners contemplate having the theatre erected and reads for opening by May 1 of present year, but it is probable that its lunnguration will not occur before Sept. 1. Should Manager Miles reliuquish the Grand it may serve for the introduction of "snother Richmond" in the theatrical field, and add to the interests

BALTIMORE.

Academy of Music (Samuel W. Ford, manager): Youth received its initial performance on Tuesday night of last week, and met with a most cordial reception. The audience was large and fashionable, despite the fact that the night was one of the most wintry and disagreeable of the year. Youth is a companion piece to The World, but less sensational, and the plot is much better worked out: the story describes the fullice worked out; the story describes the follies and mistakes of youth, and in doing so employs some sensational scenes and striking dramatic situations. At the first perform-ance there were a few halts, and the waits beance there were a few halts, and the waits between acts, rather long, still these annoyances were only those which are mevitable on a first night, especially with a piece requiring the elaborate reenery and large auxiliary and that Youth does. As given now, it rans with the regularity of chek work, and is, in every respect, a thoroughly enjoyable performance. The company is, without being phenomenally strong, an evenly-balanced, satisfactory one, and played their respective parts well. Mrs. Barry as the scheming Mrs. Halsingham played artistically, and delivered her lines with a true ally, and delivered her lines with a true ally, and delivered her lines with a true appreciation of the part. Frazer Coulter's Major Reckley was particularly strong, the character of the piece, and Wilham Redmund as the hero, Frank Darlington, was manly. Of the rest of the company Rachel Noah, George R. Parks, Edith Kingdon, D. J. McGuinness, and George H. Griffiths are especially worthy of mention. The retting of the stage was among the best we have ever seen. The departure of the troop ship after the embarkation of a regiment was a ever seen. The departure of the tro-p ship after the embarkation of a regiment was a striking scene, and vociferously applauded, and the defense of Hawk's Point was a so realistic, and the curtain was invariably reansite, and the cultain was invariably raised on it a second time. Business was very large throughout the week, and the advance sales bespeak another good week for Youth. Next week, Frank Mayo.

Holinday Street Theatre (J. W. Albaugh, manager): Kate Claxton closed a successful

engagement on Saturday night, and appeared during the week in the Two Orphans, Douduring the week in the Two Orphans, Double Marriage and Fron-Fron; her supporting company was quite good. Joe Emmett was greeted on Monday might with one of his characteristic audences, characteristic both in size and enthusiasm. The indications are that business this week will be immediately. Next week, Black Crook.

Ford's Opera House (John T. Ford, proprietal). The second week of the Haulons.

rieto): The second week of the Haulons' engagement was a repetition of the big houses of the first week, the had weather seeming to have no effect whatever on their seeming to have no enect whatever on their business. The Professor opened for a week's engagement to a good house on Monday night, and the audience laughed straight through the performance. W. H. Grillette, as the Professor, gave a unique and clever bit of acting, and the company did excellent work. Next week, Bartley Campbell's Gallery Slove commany.

work. Next week, Bartley Campus.
ley Slave company.
Menumental Theatre (Ad. Kernan, manMenumental Theatre present better ager): Few variety theatres present better shows than Manager Kernan has of late been providing for his patrons. Harry Miner's and Pat Rooney's company did a good busiand rat honoley's company did a good outsiness last week, and their performance was satisfactory, both in length and quality. Harry Miner's Frank Frayne combination opened on Monday night, and an olio was also given.

also given.

Front Street Theatre (Dan. A. Kelly, manager); J. Z. Little appeared throughout the week in his drama, Against the World, to fair business. It smacks very forcibly of the week in his drama, Against the world, to fair business. It smacks very lorcibly of The World, and the stage setting, which was very fine, was either modelled after The World, or vice versa. The raft scene and the escape from the lunatic asylum are almost identical with those in The World. The stock rendered efficient support. This world is the Funny 8 y combination is hilled.

week the Funny S.x combination is billed.

Item: At the performance of The Professor at Ford's Opera House on Monday night the ladies in the audience were presented with a bouquet and souvenir, the occasion being the 250th performance of the piece. Charles Frohman came over from New York held their February social last Sunday night. Among the pleasant features of the evening were the recitations of Treasurer Hogan of the Holliday Street Theatre.— The fourth annual matines benefit of the Elks will take place at the Holliday Street Theatre on Wednesday atternoon, 8th. Joe Emmet, Frank Frayne, the Funny Six combination and Professor S. W. Kimball will appear.—The Messiah will shortly be given by the Baltimore Oratoro Society. The by the Baltimore Oratorio Society. The soloists are: Mrs. Osgood, soprano; Anna Drasdil, alto; Chr. Fritsch, tenor, and Myron Whitney, basso.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Fanny Davenport's second week manager): Fanny Davenport's second week was marked by even lighter business than during the first. In the early part of the week she repeated Camille and School for Scandal. On Tuesday evening The Princess of Bagdad and Ruth Tredgett composed the bill, and it ran to light business until Friday night, when Miss Davenport took her farewell benefit, having a fine house—souvenirs were presented to the auditors. Treasurer Pat Short benefits tonight, 4th, Fanny Davenport and company appearing in As You Like It.

Grand Opera House (J. W. Norton, manager: Emma Abbott and company have done a big week's business. Martha, Fra Diavolo, Patience, Olivette, Chimes of Normandy, Romeo and Juliet, and Faust were the representations.

mandy, Romeo and Juliet, and Faust were the representations.

Pope's Theatre (Chas. A. Pope, manager):
Rossi played to discouragingly thin houses all the week. He appeared as Hamlet, Edmund Kean, King Lear, and Othello.

People's Theatre (W. H. Smith, manager):
Rose Eytinge and company in Felicia began January 29 to the biggest house ever seen in the Peoples. Business excellent balance of the week. Company, star and play a success. Items: Adelma Patti's farewell concert

took place at Pope's Theatre 4th. Every seat was sold. Patti will take in her three St. Louis' concerts \$17,000. She appeared in Lucia and Il Barbiere, introducing in the In their and Il Barbiere, introducing in the latter the shadow song from Dinorah.—Fanny Davenport presented the Elks social club with a handsome bronze clock made in fac-simile of the famous bell at Moscow, with a dial set towards the top. With the present was a witty epistle.—Emma Abbott and Adelina Patta were old friends in Europe, and Patti gave Aboutt much encouragement and good wdvice.

BROOKLYN.

Haverly's Brooklyn Theetre (J. H. Haverly, manager): Sam'l of Posen is being presented for the first time before a Brooklyn andience, with M. B. Curtis in the title role. Its reception Monday night was good and merited. Nest. week, Comley Barton company in Manola.

Park Theatre (Col. W. E. Sinn, manager): Child of the State followed by Dislower.

Park Theatre (Col.W. E. Sinn, manager):
Chil I of the State, followed by Diplomacy
the latter half of the week, is the programme
submitted by the Hoey Hardie combination.
The company is a strong one, and the plays
well mounted, and business excellent. Next
week, Fresh the American.
Grand Opera House (James Vincent, man
ager): Sam Devere, an old Brooklyn favorite, is the attraction at this house. The play
consists of a comedy entitled Jasper, written
especially for Sam, in which his specialties
are brought to the front in a very satisfactory manner; business is goo...

are brought to the front in a very satisfactory manner; business is goo...
Standard Theatre (Nick Norton, manager): The last week of sensational drama will be closed on Saturday next. Forgery is the starting title of the play holding the boards this week.

Hyde and Behman's Theatre (E. C. Good-

win, manager): A strong variety bill is pre-sented this week; on which we find the name of the veteran minstrel, J. W. McAndrews,

of the veteran minstrel, J. W. McAndrews, the watermelon man, together with a number of others equally noted in their specialities; business excellent.

Academy of Music (E. A. Wier, manager): On Friday evening the Brooklyn Amateur Opera Association will do the Pirates of Penzance with a chorus of eighty voices.

Items: Michel Strogoff was a grand success at the Academy last week.—Mesers, Hyde and Behman having purchased the Grand Opera House, propose to close the Standard, and transfer its stock company to the Opera House. Nick Norton will succeed as manager James Vincent, who in turn will take charge of Sam Devere's comedy company on the road. Mr. Vincent has been the manager of the Opera House since its opening.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, manager-): The Kerry Gow as played by Joseph Murphy is on the boards the first part of the week, to be followed by Shaun Rhue, with the same artist in the leading

role.
Broadway Theatre (B. R. Mayers, managers): A new Irish drama entitled Eviction, with the usual variety show, is playing to good houses.

NEW ORLEANS.

Academy of Music (David Bidwell, manager). Collier's Banker's Daughter combination closed a week's engagement at this house Jan. 28. The company with one or

tion closed a week's engagement at this house Jan. 28. The company with one or two exceptions, is not as good a one as the manager has hitherto engaged for this play, but is still acceptable. The business was moderately fair during the week. Aldrich and Parsloe 29th in the admirable drama of frentier life entitled My Parsner. Both the company and the play have won very favor able attention from both press and public here. Business excellent; company go to Grand Opera House 5th, one might. Salsbury's Troubadours 5th, week.

St. Charles Theatre (David Bidwell, manager): Annie Pixley in M'liss closes a two weeks' engagement at this house 4th. The actress and her play have always been popular here, and have always frawn large audiences. This engagement has been no exception to the rule. Although Mr. Delmore makes a clever Mexican, Mr. Fulford is still greatly missed from the part. The support is generally good, notably William Johnson as Old Bummer Smith. The star's new play of Nora was presented 2d for the first time in this city. The play deals with incidents of Irish life, and is not essentially different from the usual run of such stories, except that it is not so full of dean with incidents of Frish ine, and is not essentially different from the usual run of such stories, except that it is not so full of noise and bluster. Miss Pixley is very clever in the title role. Business has been large throughout the entire engagement. Haverly's Original Mastodon Minstrels 5th for one

week.
Grand Opera House (Brooks, Conner and Norton, lessees): Edwin Booth followed the Vokes family at this theatre Jan. 30; Rich lieu was the opening attraction, and with Hamlet, Macbeth, Othello and The with Hamlet, Macbeth, Othello and The Fool's Revenge, makes up the week's business. The desire here to see this eminent tragedian, that, notwithstanding the price

bouses have been the invariable rule for the week. Mr. Booth towers so high above all our other tragedians that we can institute no reasonable comportson. Every character assumed by him adds new laurels to his crown, and it is greatly to be regretted that his engagement is to be limited to six nights. His supporting company, with the exception of Bella Pateman, who is admirable, is not worthy of the star. Aldrich and Parslee take postession of the house, 5th, for one night, and will repeat their performance of My Partner. Robson and Crane, 6th.

French Opera House (Strakosch, lessee): As the time for closing this theatre ap proaches public appreciation seems more and more desirous of manifesting itself, and, as a consequence, business has been very excel-lent during the last two weeks, especially on Gerster nights. A grand benefit was ten dered to Mr. Strakooch 1st, at which Faust was presented. Gerster was the Margherita, was presented. Gerster was the Margherita, and the other roles were taken by the leading members of the company. The house was hterally packed. Gerster is decidedly the best exponent of Margherita we have seen here. In her singing of the Jewel song and the Spinning wheel song she di-plays much more feeling and taste than Patti, and her voice is certainly sweeter. The antire her voice is certainly sweeter. The entire performance was an admirable one, all of the artists acquitting themselves handsomey. La Traviata 4th, with Gerster as Violetta. Gerster's last night is announced 6th, when she will sing in Rigoletto. Efforts are being made to induce Gerster to give a special matinee before she leaves. It is probable she will do so.

PHILADELPHIA.

In spite of the ball season, now at its height, business at the theatres continues gool. The Lights o' London began a new week at Haverly's on Monday night and drew together another great audience. It is expected that the play will have a long run. Advance sales are good. Tho opening of the theatre under its new manager is under the most auspicious circumstances.

Walnut: John P. Raymond played to a large au lience on Monday night in Fresh the American. As elsewhere, his impersonation of Ferdinand Nervy Fresh was greatly e-joved. It was a very fonny performance, and Raymond never appeared to better advantage in the city. In spite of the ball season, now at its

vantage in the city.

Chestout Street Opera House: Michel Strogoff was presented with all its gorgeous

paraphernalia on Monday night. There has been no particular change since the Kiralfys brought it over from New York and produced it on the stage of the Academy of Music.

Arch: The Emelie Melville Opera company is the attraction this week. The members of this troupe give performances that will bear seeing and hearing a second time. The Royal Middy was produced on Monday night, and it was most excellently done. Miss Melville's performance of the Middy was a very pleasing one. She is a good actress, and a good singer as well. The part of Don Januario was taken by Max Freeman, who made a decided hit.

Eighth Street: This theatre has a varied programme this week. For a star it has Amit Barclay, supported by the theatre's stock company. Her first appearance was at the Monday matmee in Led Astray, which was repeated in the evening. On Wednes day Miss Barclay essays Camille, and plays in Oliver Twist the balance of the week. She made a pleasing impression at her first appearance.

She made a pleasing impression at her first

She made a pleasing impression at her first appearance.

Wood's: The I-hot of the Mountain is the sensational title of a five act drama produced on Monday night. Lillie Hinton, who can turn her hand to almost anything, played Jennie Pugel, a romantic part, to Jos. T. Fannum's Claude Marcelle.

Millie's: This theatte which attacked the

Fannum's Claude Marcelle.

Miller's: This theatre, which started the season with legitimate drama, has fallen back into its old variety ways. Thirty lightly costumed young ladies do most of the business. That is about all that it is necessary

contumed young ladies do most of the business. That is about all that it is necessary to say.

National: The Rentz-Santley company began the week to a good house. A burlesque entitled Haze-L Kirke is very amusing.

Lyceum: John S. Clarke continues to play Bob Brierly in the Ticket-of-Leave-Man. He has made a great hit.

Items: William Davidge, Jr., has an all-day benefit at Wood's on Friday. Carrots will be played in the afternoon, and Dott's Dilemma and the Great Divorce Case in the evening.—Harry Miner's Pat Rooney combination is filling the Grand Central this week, and at the International Comque the cancan is the principal attraction.—John L. Stoddard begins his series of lectures 14th.—George Thatcher appeared at his Opera House on Monday night as the Æsthetic Young Man. One Night in Rome is continued.—At Carncros' the burlesque on Her Majesty's Opera is continued. A new bur leaque on The Streets of Philadelphia is very laughable.

ALABAMA.

Barnett's Opera House (P. H. Morris, manager): Morton's Big Four Minstrels Jan. 30 to a small but delightful andience. Pauline Makkham in Two Orphans 2d; fair house. Rolla Ryan was well received 3d. Item: A. T. Barnett, the former proprietor of the Opera House, has disposed of his interests to Eli S. Shorter, and it will be known now as Shorter's Opera House.

MONTGOMERY.

Montgomery Theatre (J. Tannenbaum, manager): Roberts' Humpty Dunnety Jan. 30 to ratuer thin business. Collier's Bank er's Daughter, No. 1, 31st to good business on a very bad evening.

MacDonald's Opera House (G. F. McDonald, manager): Harry Pease in Rip Van Winkle Jan. 31 to good business.

COLORADO.

Tabor Grand Opera House (W. H. Bush manager): Alice Oates Opera Bouffe company in Mascotte and Little Duke, is the

Palace Theatre (Ed. Chase, proprietor):
Baker and Gardner, Dutch song and dance business and Millie Eugene, fire eater, are the arrivals. A good olio with Behind the Scenes for an afterpiece.

CONNECTICUT.

CONNECTICUT.

BRIDGEPORT.

Hawes Opera House (Hawes and Keeler, managers): Sparks' company gave an enjoyable entertainment to light house Jan. 30; Hagne's Ministrels returned 31st; Richard III. was given to mederate house 1st by Keene, who left a fine impression. Wilbur Opera company gave Mascotte 2d in the same superior manner that marked their former appearance. Miss Kirwin appeared as Bettina, and gave a fairly good portrayal of the part. Mitchell's Goblins 6th to thin house.

Wilcox Opera House (T. H. Delevan, manager): Witbur Opers company in Mas cotte Jan 31 to a full house. Willie Edo-nu's Sparks company 2d to a large and de-

Car''s Opera House (Peter R. Carll, pro Car''s Opera House (Peter R. Carll, proprietor): Last week was a fine week at Carlls. Thomas Keene opened Jan. 30 as Richard 111., and proved himself a great actor; his Macbeth 31st was not so eleverly done. By his first visit Mr Keene has in sured a large return house. The fame of Hague's Minstrels brought out good houses 1st and 2d, and they proved themselves in many points the best troupe traveling. The absence of stale jokes was as noteworthy as their musical efforts. Patience is about sung out here, but the Gorman Church Choir company gave a satisfactory performance of it to fair business. Yale Glee Club 6th; Junior Promeinade 7th.

Grand Opera House (Clark Peck, proprie tor): Commander Cheyne lectured Jan. 30

tor): Commander Cheyne lectured Jan. 3 to small house on the "Arctic Regions. tor): Commander Cheyne lectured Jain. 30 to small bouse on the "Arctic Regions." The storm 31st postponed a repetition of the able lecture. Occar Wilde came 1st to an audience of about 500; he was not well received. The Wilbur Opera company returned 4th, and maintained their reputation as one of the best of their kind. Helen Pot ter's Pleiades 6th; and James N. Near brings Jay Rial's U. T. company 7th.

New Haven Opera House (Minnie Commings lessee): Camille was repeated Jan. 30. The storm closed the house 31st. Time Tries All and The Councal Countess were half played and money refunded 1st. Moss Cummings not being able to continue. They were completed 2d, and the company niade room for Edonin and Sanger's Sparks company 3d and 4th. This is probably the strongest comecy company on the road.

American Theatre (Press Eldridge, manager): Business has averaged well past week, and the company is equal to most of its predecessors. All new people 6th.

WATERBURY.

Opera House (Jean Jacques, manager):
Will-a Edouin's Sparks company in Dreams
Jan. 31 to good house during the worst
storm of the sea-on. Thomas W. Keene in
Richard III. 2d to big business.

manager): John McCullough to excellent business last week. This week he appears in the Gladiator, Virginius, Othello, and Damon and Pythias.

Ford's Opera House (John T. Ford, manager): Madame Jananechek closed moderate week's business with Queen' Katherine.

Theatre Comique (Budd and O'Neil, manager): Frank Lavarine and Jessie Le Seur in The Road Agents.

Capital Theatre (Jake Budd, manager): The company this week are Harry Le Clair, W. J. Russell, Alf. McDowell, Melrose Sistera, Leopold and Wentworth.

Items: There is some talk of converting Tallmadge Hall into a commodious and first-class theatre.—A lodge of Elks will be instituted 12th, at the ceremony of which delegations from several of the principal cities will assist.

GEORGIA.

DeGive's Opera House (L. DeGive, manager): McIntyre and Heath's Minstrels Jan. 31 to fair house; Collier's Banker's Daughter company 1st to good business; Robson and Crane, with excellent support, in Sharps and Flats3d; Twelth Night 4th, web Our Bachelors at matinee to good paying houses.

Augusta Opera House (N. K. Butler, Jr., manager): Frank Mayo as Davy Crockett Jan. 30 to a very fine house; Bartley Camp bell 31st in the Galley Slave and Fairtax to rather medium andhence 1st. Robson and Crane gave us the Twelfth Night to a very large and tashionable audience; hardly standing room.

COLUMBUS.

Springer Opera House (George J. Burns, manager): Sansbury's Troubadours appeared here for the first-time to a large and fashion-

MACON. Raiston Hall (Turpin and Ogden, managers): Salsbury's Troubadours, 1st, to packed house. Collier's Banker's Daughter combination played to big house, 2d. Tremaine's Sun Pictures opened for five nights, 3d, to fair house.

Nevin Opera House (M. A. Nevin, mana ger): Heath and McIntyre's Mustrels 3d to good house.

ILLINOIS.

BLOOMINGTON.

Opera House (lillstson and Fell, managers): Smith's U. T. C. company to packed house Jan. 30.

Durley Hall (Tillstson and Fell, managers): One Hundred Wives Jan. 31 to a fair audience; Milton Nobles 1st and 2d to good

Gillett's Opera House: The Harrisons in Photos ist to large audience 1st. Russian Athletes 2d to small house.

New Opera House (J. P. Norman, manager): Frank Mordaunt in Old Shipinates 3d to a good house. Lilliputian Comic Opera company 6th and 7th.

PROBIA.

Rouse's Opera House (F. E. Piper, manager): The Harrisons' in Photos 2d; crowded house. Katherine Rogers 4th in Galatea and Leah; attendance good. 100 Wives combustion 7th to good business.

Item: Work has begun on the walls of the new Cours House.

new Opera House.

new Opera House.

Chatterton's Opera House (J. H. Freeman, manager): Milton Nobles was to have appeared Jan. 30 and 31, but owing to sickness did not play until 31st, when he presented Interviews to a medium sized audience. The One Hundred Wives company, 2d, to a good sized audience, who were well-leased with both play and company. Katherine Rogers and company come 6th and 7th; in East Lynne 6th, and the double bill, Leah and Galatea on the 7th. Neil Burges.

Leah and Gatatea on the 7th. Neil Burgess and company play. Widow Bedott, 8th.

Item: The Adelphi Theatre is permanently closed, and Springfield is without a variety

INDIANA.

Academy of Music (J. Scott, manager): Rooms for Rent commistion, 3d, to excellent business. Leavitt's Hyer Sisters, 7th.

GREENCLASTIE.

Hannemann Opera House (Brattin and Biske, managers): Seeman, the magician, 1st and 2J; good performance to poor busi

LAFAYETTE Grand Opera: House (F. E. D. McGinley, manager): Rice's Sarprise Party in Cinder ella at School Jan. 31 to large house. The Rice Surprise Party made a return visit 4th, and played afternoon and evening to spiendid business.

Opera House (H. E. Henderson, manager); Gulick's Furnished Rooms cor-pany 3d to big business, giving splendel satisfaction. Items: Manager Henderson has adopted a rule not to allow more than one attraction a

Phillipps' Opera it-use (N. L. C. Watts; manager); Rice's Evangeline Jan. 30 to a highly pleased audience. John A. Stevens in Unknown lat to big business. Furnished Rooms 2d; poor performance. Furnished Grand Opera House (J. J. Russell, manager); Harrison's Pootos Jan. 30 to time house, riyers Sisters 31st, and Haverly's Strategists 2d.

TERRE HAUTE.

Opera House (H. M. Smith, manager);
Rosans for Rent was presented Jan. 31, be tore a large audience. Rice's Surprise Party presented Conderella at School before a large and appreciative audience, 3d.

IOWA.

BURLINGTON. Grimes Opera House (R. M. Washburn, manager) Neil Burgess in Widow Bedott 1st to a large and fashionable arritence; The Harrisons in Photos 3d to a tair house. Opera House (George A. Duncan, manager): Katherine Rogers in Camille and Leah to light Louses; performance very

Dohany's Opera House (John Dohany, manager: Jarrett and Rice's Fun on the Bristol 21. An elegant gold and silver trumpet was voted at the entertainment to

Trumpet was voted at the entertainment to the most popular tire company in the city. Crowded house

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Altaugh,

Moore's Opera House (W. W. Moore, manager): Katherine Rogers in Miss Moulton and Camille Jan. 30 and 31 to good business.

Opera-House (Duncan and Waller, managers): Neil Burgess in Widow Bedott, Jan. 30, to good business. Frank Mondaunt in Old Shipmatte came 1st and 2d, to fair business. Mahn's Opera company in Patience, appeared 6th, to moderate business.

Krokuk.

L. Finghes, manager): Neil Burgess came 3d in Widow Bedott to good house.

MARSHALLTOWN.
Woodbury Opera House (Glick and Goodwin, manager): Katherme Rogers was billed for 2d, but failed to make her appear ance, cause unknown, C. H. Smith's Double U. T. C. company 6th.

KANSAS.

Corinthian Opena House (T. Mulverhill, manager); Jarrett and Rice's Fun on the Bristol, Jan. 31, to the largest business of the season; audience greatly pleased and comments very favorable. Mr. Corrigan Craig, manager of Tootie's Opera House, St. Joseph, was managing the party. The Jolhties appeared 2d.

Whitley Opera House (H. C. Whitley, manager): This new house was opened Jan. 20 by the Cardand Murray combination in Fauchon, the Cricket, to a full house; good houses all week.

LAWRENCE.
Liberty Hall (J. P. Ross, manager):
Laura Dainty Jan. 30 to a good house; At
kinson's Jullities 31st to fair business.

New Opera House (D. Atchison & Co., managers): John E. Sheridan and Fun on the Bristol company played here Jan. 30 to crowded house; Atchison's Joilities, under management of Charles Newhall to good business. The show is a very good one.

TOPERA.

Crawford's Opera House (L. Crawford. manager)t Atkinson's Jolffings to parked house. Jan 30. The World company, No. 2, 6th and 7th.

KENTUCKY.

KENTUCKY.
LOCINVILLE.

Macauley's Theaire (John T. Macauley, proprieto): The great drawing card Lotta in her new play Bob closed a brilliant week's engagement 4th, delighting her patrons and friends. Fanny Davenport 9th, 10th and 11th.

Opera liouse (John T. Macauley, manager): Closed the past week, and nothing booked for week of the 6th.

Masonic Temple (Wm. B. Meffert, manager): Haverly's Old Mastodon Minstrels played Jan. 30, 31 and 1st to fair binsiness. This week, Barney McAuley opens 6th for one week, producing A. Messenger from Jar vis Section and his new play, Mayberry's Girl.

Buckingham Theatre (J. H. Whallen, ranager): The combinator season having run out at this house the manager put or his own variety show the past week. Business was the hightest of the season. Items: Rachel McAuley, who has been in

Items: Rachel McAuley, who has been in the city for the past two weeks, will assume a part in her husband's new play next Fri day night, this being her first appearance on the stage in two years.—Manager John T. Macauley celebrated his thirty sixth birthday last Friday.

MAINE

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Lawrence Barrett 2d in Hamlet to the largest house of the season.

New Portland Theatre (Frank Curtis, manager): After two weeks of monotonous existence Lawrence Barrett came for three performances 3d and 5th, and his popularity was demonstrated by packed houses at each performances. Hamlet, Romeo and Cassius delighted his auditors.

City Hail: Chandler's Band Jan. 31 to a big house.

MASSACHUSETTS.

Academy of Music (1) Academy of Music (deorge Hackett, manager): Planter's Wife combination 2d and 3d to good houses; Fifth Azenus Comedy company in East Lymne 4th to a light house. Opera House (J. W. Harrington, manager); Week ending 4th Leonzo Brothers' combination in Avenged to good business.

PITCHHORO. Opera House (A Whitney, proprietor):
Fith Avenue Comedy company in East
Lynne 1st to largest house of the season,
Tony Denier's Humpty Dumpty 4th to good

Music Hall (Smons and Emery, lessees): Tony Denier 3d gave satisfaction to a large house. Basked: Charles Festelle in Mrs. Partington 8th; Willie Edonin 11th.

Huntington Hall: Dion Boucleauit 20th.

Music Hall: Curione party Jan 31 and lat in Mascotte, Olivette and Magic Stipper two nights and matineo to rather meagre SPRINGPIELD.

Gilmere's Opera House 4W. C. Lenoir, manager): Wilbur Opera company in Mascotte 30th to big business. Thos. W. Keene in Richard III 4th to fair business, giving

Music Hall (R. B. Foster, manager): Tony Demer's H. D. tronpe Jan. 30 gave a very good show, and were deserving of a larger audience. A company calling them-selves the Fifth Avenue Comedy company played East Lyone here 3d to a fair house;

MICHIGAN

performance poor.

Athion Opera House (W. E. Moore, maner): Madame Kentz's Minstrels 2d to s Crunded wuse.

Academy of Music tS. G. Clay, manager): Herrman Jan. 31 to fair ousiness. Mr. and Mrs. George S. Knight 1st to full

Powers' Opera Hoose (W. H. Powers, manager); Max Febrinania in Uccle Isaac Jan. 30 and 31 to empty benches. Hermann, the magician, drew a good house 3d, and gave an excellent entertainment, Booked; Sallivan's Hibernian Blondes 4th; Ada Gray 6th and 7th; Hess Opera company 8th; Hearts of Oak 16th, 17th and 18th.

Kalamazoo Opera House (Chase and Solomon, managers): Hi Henry's Misstrels came Jan. 30: good business; gave a average minstrel performance. Ada Grey and company in East Lyune 2d; big business; company long. pany pour.

MINNESOTA.

Opera House (Charles Hains, manager):
Mahn's Comic Opera company presented
Boccaccio to a splendid sucience. The
company present 3: Donna Juanita; Donna
Juanita and Patience 4th.

MISSOURI.

Smith's Opera House (George T. Brown & Co., managers): Georgie Woodthorpe in Dash Jan. 30 and 31; attendance light.

ST. JOREPH.

Tootle's Opera House (C. F. Craig, manager): Florence Herbert, Jan. 30, week, to fair business; with one or two exceptions company wretched.

NEBRASKA.

Opera House (Ed. A. Church, manager):
Brooks and Dickson's World Jan. 30 and 31 to good house first night, but lost meney second. Jarrett and Rice's Fun on the Bristol reception 1st amounted to an ovation; the house has not been so packed since Kellogg, the receipts amounting to over \$500; immense satisfaction.

OMAHA.

Boyd's Opera House (R. L. Marsh, manager): Brooks and Dickson's World company Jan. 27 and 28, three performances, to good business. Fun on the Bristol 3d and 4th, three performances, to good houses.

Academy of Music (J. S. Halbert, manager): Katherine Rogers Jan. 25 and 25, two nights and matines, to small business.

NEVADA.

Carson Opera House (John T. Freddy, manager): William Horace Lingard in Stolen Kisses on Jan. 27 to a very poor house. The same comedy, but under the dual name of The Tutor, or Moles Kisses, was given here about a year ago by the Lingards, when it falled to reore a bit. Mrs. Lingard, who is a favorite here, did not appear as Hetty last night but her husba id, who is not a favorite, grinned through three acts of a very stupid piece of English dramatic patchwork.

NEW HAMPSHIRE.

Manchester Opera House (E. W. Harrington, manager): Tony Deniers H D. company gave a fine entertainment let to a large audience. Lawrence Barrett in Hamile 4th to good house.

Smyth's Opera House (John Shirley, manages): Merah, in Camille, did not appear 2d as billed.

Music Hall: White and Parsons' Comedy and Specialty company, Jan. 81, to a light

house.

Items Henry L. Harlow is engaged to furnish the orchestra at the Wentworth, Newcastle, the coming reason. The organization will consist of twenty selected musicians.

NEW JERSEY.

Park Theatre (Leonard Gray, manager): Gorman's Church Choir in Patience 2d to a crowded house.

Grand Opera House (Leonard Gray, manager): Howe's Specialty combination in a California drama, cutilled 4Pera 2d to 4th; it did not seem to make a very powerful impression.

Taylor's Opera House (John Taylor, manager): Skiff's California Minatrela Jan. 31 to a fair house. Kiralfy's Strogoff combination 1st gave satisfaction to a large house. Sol Smith Russell 31 to fair house and best of satisfaction. M. B. Curtis 4th to a fair house.

NEW YORK.

Leland Opera House (Mrs. Charles E. Le-land, manageress): Divorgous was presented

land, manageress): Divory me was presented during the past week by a company including Rosa St. Clair Leland (manageress) and the Mesers. Ringgold, Shannon and Rickwell to a succession of fair houses. Mrs. Leland assumed the role of Cypilenne in a highly commendable manner considering her long retirement from the stage.

Music Hall (George E. Onver, manager): Joseffy Concert company 6th; house fair.

Tweedile Hall (Win. Appleton Jr., manager): The Legion of Honor company ad, 3d and 4th to begging houses, which were faily commensurate with the merits of the company, as with the exceptions of Mr. Griffith's and possibly Forrest R binson, the company is one of the porcest that has visited us this season.

Levantine's Theatre (F. Levantine, manager): The Rentz Santiey company drew crowded houses during the entire week, and gave the best show of the season in the va-

riety line.

Item: Mrs. Leland displayed a beautiful wardrobe in Divorgons and was the recipient of many floral offerings.—Porepaugh's prize beauty, Mrs. Montague, is announced at the Novelty for the coming week. Academy of Music (A. D. Turner, manager): Buffalo Bitl 2d to a large audience.

Ward's Opera House (Geo. R. Ward, manager): Nogent and Gleason's Comedy company came Jan. 20, week, in Fanchon. The New Magdalen, The Colleen Bawn, Circumstantial Evidence and the Hidden mand, to well pleased audiences.

Opera House (W. E. Bardwell, manager): Hon. W. F. Cody as Buffalo Bul in Prairie Waif 3d to big business.

ITHAUA. Wilgus Opera House (H. L. Wilgus, pro-prietor): Madison Square company in Hazel Kirke 4th to a good house. Mr. John Jack as Dunstan Kirke, and Anna Boyle as Hazel,

Allen's Opera House (A. E. Allen, manager): Leavitt's Urgantean Minstrels 1st to gast business. Baker and Farron's Chris and Lens 2d; everyone highly pleased with the cutertainment.

HORNELLSVILLE Opera House (S. E. Shattuck, manager); Anthony, Edis and Hatba vay tailed to put

[CONTINUES ON LIGHTH PAGE.]

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Alnsiee, John E.
Abeling, H.
Billini, Leura
Baldwin, Ada S.
Bowser, Charles
Brown, F. A.
Pishop, W. H.
Bangs, Frank
Boucicanit, Dion
Bohee, George
Bohee, James
Beard, Frank
Bonner, Robert
Belmor's, Grace
Booth, Agnes
Burke, John M.
Brown, E. B. (3)
Burkley, John W.
Bennett & Moulton
Bassett, Maryoric
Corlett, J. e. en
Clark, May
Callender, Charles
Craig, C. G.
Castleton, Kare Craig, C G Castleion, Kate Carey, Edna Cleveland, Emma Cline C. B. (4) Cook, C. W. Crabtree, 63 Cline C. B. (4)
Cook, C. W.
Crabtree. George
Colton, Harry
Oarrington, Abbie
Chappran, Will, 3
Chase, Clara J.
Campbell, Wm. H.
Chester, Amy
Claphara, Harry
Oavendish, Adv. 3
Coombs, Jane, 3 Eytinge, Rose Elliot, Wm J. Farron, Thos. J. Farrell, Frank (?) Foy, Bertha Fiske, Mo-e Falkirk, H. S. Frank J. C. Fryer, J C. Farmer, Harry (2) Farrell, Minnie Field, Kate Garthwaite, Fanny Gran, Mr. Gossin, Leslie (2) Hatton, Klia Holloban, J M. Hauk, Minnie Harkins, W 8. (2) Harris, H. milton Hudson, George B. Howell, E. U. Hall, Florence Banley, Mart (2) Hall, Florence
Hanley, Mart
Hazzard, Augretus G.
Howson, Emma
Hummel, Sophie
Hawley, Victor J.
Jackson, Harry, Jr.
Januschek, Mine.
Jones, Willie
Jarret, H. U. 3
Johnson, Col. Robert
James, W. St. 1.
Jefferson, Joseph

Jeffreys, Ida
Kilday, Ed
Kulday, Ed
Kaufman, Alex
Kiralfy Bros.
Kidder, Charles
Kersands, William
Keane, J H.
Livingston, May
Leonard, Harry H.
Lewis, Morris,
Linden, Earnest
Leonzo, Harry
Lester, Billy
Lawrence, L. F.
Lorraine, Emma
Leake, William H. (3)
Letand, Matt
Lesch, Phineas Leach, Phineas Mincher, J. F. Mackay, Mr. Morrison, James Morris, Clara, 2 Mack, J McKay, Andy McDonaid, Phil A. MoDonaid, Phil A.
Morton, Charles
Mackaye, Steele (2)
Marks, Mr.
McCullough, John
Mitchell, J. J.
Nagle J. E., Jr.
Norton, John
Foxon, Nellie
Newcorab, Bobby
Obstrattler, Lange Newcomb, Bobby
Obernatiler, Louise
Ottes, Alice
O'Connor, John H.
Pauleling, Fred
Pendleton, Frank
Pease Harry
Pelham, Claude
Plaisted, P. S.
Pulsifer, Chauncey
Reeves, Alex
Rhimenart, Prof S.
Raymond, John T.
Rosemore, Mabel
Riddell, Geo, W.
Ryan, Rolla
Sullivan, Dick
Sherrington, Georg Sullivan, Dick
Sherrington, Georgic
Spencer, Henry (3)
Srewart, J. B., 6
Stevens, Ed A. 2
Sedwick, Helen (2)
Sneibaker, T. E. 2
Sheppard, F. S.
Sinvis, Helen
Strakosch, Max
Shields, Tillie
Stockton, Riohard
Stafford, William,
Stevens, Ogden
Tracy, Helen
Tannehill, E. D.
Titus, Tracy W.
Tnompson, Den, 2
Tanner, Rose
Travers, Helen

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Tompson, Den, 3
Tanner, Rose
Fravers, Helen
Femple, Louise, 4
Tayleure, E. W.
Vaughan, Clementine
Vandyke, Elina
Vanduvere, J. C.
Verona, Sadle
Vane, Lelia,
Varnon, Phil
Verne, Beula
Whitehead, Kd. J.
Wells, Gre-aru
Wickham, Nettle
Westford, Owen. (4)
Wallia, W.m. F.
Wolcott, H. H., 2
Wilson Godfrey
Wetherell & Pratt
Wagner, Cal
Wood, T. E.
Wooddull, H. S.
White (Fiek Jubilee)
Wooderson, J. L.

Publisher's Notices.

1. At the request of many professionals, who have complained that, while traveling, they often arrive at small towns too late to buy THE MIRROR, we have arranged to receive subscriptions for one, two, three, or any number of months, the paper to be mailed in accordance with a route furnished us by the subscriber. These will be called Route Subscriptions. Please mark them so, and send us with the route, cash or money order at the rate of forty cents per month, which will include postage.

2. We are frequently applied to by subscribers for back numbers of THE MIRROR. to complete files. In order to oblige those who wish to keep full files of THE MIRROR. we have arranged to have a limited number of volumes plainly but solidly bound, and will furnish them to subscribers at \$3.50 per volume of six mouths, to any address. Or ders for the volumes will be filled as fast as ible, and each order will be numbered and filed as soon as received. The price must accompany each order.

Another Actors' Fund Benefit.

Last week we published a letter from Miss Fanny Davenport, offering to give a benefit for the Actors' Fund in May. We have received a letter from Walter Standish, representing J. K. Emmett promising a benefit for the fund in New Orleans. The whole profession will thank Mr. Emmet, and all who take part in this first performance for the benefit of the Actors' Fund, for their noble initiative of this magnificent charity. Many others will soon follow along the good road which they have opened, but it will never be forgotten that they were the first to lead the way.

As money will soon be pouring into the Fund from all quarters, there will be a general demand to know what we intend to do with the cash received from these benefits. It is impossible to call a meeting of the whole profession to decide upon the disposition of the money, so we shall take a vote upon it in a different manner. First, we shall state plainly what we propose to do. Then our columns will be open to anybody connected with the profession who has an amendment, suggestion or objection to offer. If our propositions are acceptable to the profession, silence will give consent, although we should be happy to hear from the affirmative side, also, if anybody has anything to say for the good of the profes-

We propose, then, that Manager A. M Palmer, of the Union Square, shall be appointed Honorary Treasurer of the Fund, with power to distribute relief loans or donations to distressed professionals according to his own best judgment and upon the recommendation of those managers who represent the Fund in the central cities. We select Mr. Palmer because of his standing in the profession; because he has been from the first a warm advocate of the Fund, and because he is a resident of New York. likely to be upon the spot to receive all applications for relief. All moneys for the Fund may, therefore, be forwarded to Manager Palmer direct, and will be duly ac-

knowledged by him in THE MIRROR. We also propose to appoint a Board of Trustees to supervise the proper investment of the Fund and to inspect and certify Manager Palmer's accounts quarterly. For this Board we nominate Manager Wallack and Manager Abbey, to represent the profession; the Rev. Dr. Houghton, of the Little Church 'round the Corner, to represent the clergy; Hon. Leon Abbett, to represent the legal profession and take care of the legal interests of the Fund, and ex-Mayor Wickham to represent the general and social element which it is important to identify with the Fund. If there be no objection, these names will stand as the Board of Trustees, and we shall use our utmost efforts to induce these distinguished gentlemen to serve and to give up four hours a year to the welfare of professionals. A brief legal paper will be prepared constituting this Board and placing the money for the Actors' Fund in trust in its hands.

The strength and simplicity of this organization will appeal to every professional. Not less simple will be the methods of distribution. An actor who is ill or in want has simply to notify the nearest manager and a draft upon Treasurer Palmer, for the money, with a clear statement of the case, will be duly honored. Of course, the names and circumstances of the recipients will be kept private, except from the Board of Trustees, of which the Treasurer will be. ex-officio, a member. Everything will be done upon honor, and the Trustees, knowing that the Fund comes from the actors themselves, will be liberal and unstiinted in approving of its distribution. There will be no waste; no salaries or other office expenses; but every case will be promptly relieved as soon as it is reported.

Now, it only remains for the profession to organize benefits in all parts of the country and send the money to Manager Palmer. We anticipate at least \$500 from Mr. Emmet's benefit. That will be a commencement, a nest-egg. Who will make it \$1,000 during February? The month of March is open for a benefit; who claims it first and for what city? April is a splendid benefit month; does any manager or star promise an April benefit? Miss Davenport has already spoken for May, and is sure to bring at least \$1,000 to the Fund. THE MIRROR benefit will be organized for June, here in New York, and with the attractions we shall present \$3 000 ought to be guaranteed. At this rate the Actors' Fund will be \$10,-000 by the commentement of next season, and we shall make it \$25,000 by New Years with the help of Providence, the Profession and the Public.

The Actor's Critic.

Steele Mackaye says that the Public is the actor's only critic, the journalist being the critic for the Public. This somewhat singular statement he qualifies by vigorous and ingenious arguments, in which the Public is similied as an instrument on the strings ter all 'round casts; greater expenditure

of which the actor plays; if the player is upon scenery and properties-in short, a skilled the instrument responds; if he creates discord his duty is to analyze and remedy the defects of his playing and become preficient in the practice of his art.

This pretty illustration is not novel-it has been used before. Nor to our thinking does it convey the exact meaning Mr. Mackaye intends it should. By carrying out the simile further, the journalist in his relation to the Public is a tuner, and as much depends upon his loosening or tightening the strings as upon the actor's manipulation of them, to make the instrument send forth sweet music. In other words if the journalist does not pitch the public appreciation to such an artistic standpoint as will permit of its understanding and receiving the endeavors of an artist then the latter will be unable to extract responsive chords in answer to his touch. Play havoc among the wires of a pianoforte, straining some to their utmost tension and freeing others until they hang limp, and even a Joseffy could not evoke from the discorded mechanism the simplest bit of harmony. So the Public, still carrying out Mr. Mackaye's metaphor, deprived of their newspaper tuners, would jangle horridly instead of answering the actor's efforts with pleasing and harmonious strains. Now this is not so, for the Public does not look upon the dramatic critic as a tuner, but as a journalistic divining rod, pointing out the plays and players which it is good for them to

We cannot knock down Mr. Mackaye's argument, set forth at the beginning of this article, so easily as we can his incomplete illustration of it, for the Public is undeniably the actors' best critic-best not in the artistic sense but in respect to criticism for its intrinsic value. The actor who pleases his audiences most is the one who by chance or intent discerns their requirements, sounds their taste as it were, and tickles their palate by giving them that which for the time being they crave. But their appetite changes more or less from time to time. To-day highly seasoned dramatic fare is required, and then your wise actor spices himself without stint and serves himself up a la mode. To-morrow a flaky patty or delicate souflee is called for, and the player must show his versatility by appearing in another form diametrically opposite to that of twenty-four hours ago. And so it runs, as it has always run. from one thing to another and another, for the Public are royal bons vivants and must be petted and pampered and coddled and gorged until they tire of one sort of food and fresh and novel dishes attract their attention.

By watching the Public, retaining those qualities which they favor, discarding those they dislike and generally following their lead, the actor who is blessed with even ordinary gifts must become a favorite. He will find his talents magnified in common estimation as by a duplex lens, and his opportunities for steady engagements at large salaries will be numerous. But the Public, his critic, are as fickle as Fortune, and unless he exercises his chameleon-like powers to the utmost, there is no telling when he will be jilted for somebody else.

Mr. Mackaye's theory, strai doubtedly appears, is evidently based upon a substantial foundation. But the admission of its truth is a sad thing for poor art, which stands no chance of advancement at all just now from a critic which loves not art for itself alone, but rather prefers that which is antagonistic to its encouragement and progress. However, there are very few actors who can afford to bring such a superfluous and abstruse consideration as art into a business upon which they are dependent for their bread and butter; so should they think with Mr. Mackaye that the Publie is the actor's only critic they will, if solicitous of their own well being, mind the strictures that emanate from that source and profit by them accordingly. They must change from high to low comedians, from tumblers to heavy tragedians, from walking gentlemen to first old men as the demand for such commodities arises.

Would not Mr. Mackaye, the apostle of this belief, profit by it himself if he would only practice the doctrine that he preaches?

Taken at Its Flood.

All reports agree that theatrical business n London has never been so good as at present. With only an occasional exception to prove the rule, all the theatres are crowded, and, as new theatres are opened, new crowds spring up to fill them. Actors and dramatists are in great demand; salaries are higher than ever before; all the managers are making money; indifferent plays enjoy runs that exceed the best successes of the past, and he who is lucky enough to be the proprietor of a theatre is considered equal to the possessor of a private gold mine. The consequences of this prosperity are handsomer theatres and more of them; bet-

more artistic, enjoyable and impressive style of entertainment.

This tide in theatrical affairs, which, taken at its flood, leads on to fortune, has been rising in London for three years past, and is now slowly but surely extending to this country. The average attendance at the New York theatres is larger now than at any former period, and this average is steadily increasing. Those of our readers who were in the city last Saturday will agree that it was one of the worst possible days and nights for theatre-going. The snow fell and drifted in a gale of wind; pedestrians plodded ankle deep; the horse-cars were pulled by double teams slowly and at long intervals; the wind cnt through the heaviest overcoat like a knife. Yet, in such weather as this, the matinees were largely attended; some theatres turned money away, and the houses at night were such as to delight the managerial heart.

In the coming fortnight the magnificent masquerade and carnival balls of the season will attract a considerable portion of the public. The carnival ends on Washington's Birthday, when Lent will begin. Hitherto it has been doubtful which was the worse for the theatres, the glories of the carnival or the solemnities of Lent. But this year, if the advance sales at several of our theatres mean anything, the business will keep up steadily in spite of the carnival dancing, in spite of the Lenten fasting. Theatre-going is no longer a fashion, a luxury, for our people; it is a necessity, and every sensible man provides for it in his weekly expenditures as he does for his Sunday dinner. If nothing shall occur to check the progress of theatricals, we expect to outrival London in money-making during the next year.

It is the duty of all managers to foster and develop the public taste for the theatres by giving better and better entertainments, more and more splendidly put upon the stage. As we have frequently pointed out, our managers deserve the successes they are now achieving, and which await them in the near future. "A more enterprising and liberal body of men does not exist anywhere. We have, upon the whole, no fault to find-and, being their friend and organ, we should be the first to point out their faults. But we have to exhort them to a continuance and expansion of their efforts to please the public. Let every theatre be made perfectly safe according to the directions of the Fire Inspectors; let the entertainments be selected with taste and put upon the stage regardless of expense: let the managers show the public that here. as in London, increased patronage means increased attractions, and we shall eventually secure the lion's share of the profits from the new era of theatricals.

Says Dana to Laffin. " Have done with your Chaffin'." Says I affin to Dana, "I won't-try a Reina?"

FLORENCE is such an incorrigble joker that his real misfortunes are set down as indications of fun. Being afflicted with a severe bronchial attack he telegraphed Manager apolis last Friday night. The Associated Press seeing in this a huge practical joke determined to carry it still further, and sent a dispatch all over the country containing the information that Florence had disbauded his company, canceled all dates for the balance of the season, and accepted a foreign consulship as a price for leaving the stage forever. Poor Florence, who was really sick, had not bargained for this sequel to his illness, and he has been busy ever since sending assuring replies to auxious managers, denying the disbandment of his com pany, and proclaiming that he would not accept a diplomatic appointment for the treasure of the universe. Truly, the reputation of a humorist is not desirable under all circumstances.

Says Sandison to Pursy, "You're a newspaper Burr-see?" Says Pursy to Sandison. " Quite right-Give's yer hand, my son.

THE merry Andrew who navigated a weekly paper from Tarrytown to New York where he published an occasional something, which it would be cruel satire to call a dramatic newspaper, is no longer an advance agent, having retired to the lively pleasures of domestic life. As soon as the daisier blossom, and Nature clothes herself in her vernal garb, we will send the merry Andrew a through ticket to the Catskills, where he may write sillytons to his heart's centent until the Summer season is over. Then he can with all propriety emulate the example of poor old Rip. This will be reciprocative justice to the readers of the merry Andrew's articles in the Sun of years ago, who are dozing over them yet.

> Says M. H. to Howard. " Did'st come from the Sou'ward ?" Says Howard to M. H., "I'm a Florida Spinach."

An Assemblyman at Albany introduced a bill last week to provide fire telegraphs, firemen and patent apparatus for the Brooklyn theatres. . Why doesn't the legislature put a fire engine, hose cart, hook and ladder, and insurance patrol in every place of amusement, and then have done with its worrying? The managers would not object to this arrangement half so much as the taxpayers.

> Savs Abbey to Stetson, " I'm not making bets, John." Says Stetson to Abbey. " Dear boy, call a caboy

An enterprising billsticker erected a board on top of one of the small ranges of snow mountains that line Broadway the other day, and pasted a three sheet poster of Haverly's Enterprises thereon. Despite city ordinances, policemen and small boys with large snowballs, it stood for three days.

Says Frohman to Riddle, " O, my sweet Grecian fiddle!" Says Riddle to Frohman, " You're the equal of no man."

THE two snowstorms last week cost our local managers \$15,000. The beautiful snow may be hailed with delight by the Italian street-cleaner, out it freezes the marrow of the theatrical man's backbone.

Says Collier to Shed Shook You're a son of a sea cook. Says Shed shook to Collier, " Play the ace and I'll follow yer."

MELODRAMA and comic opera are the popular styles of entertainment this season. What is to follow?

Sava Mendum to Anna You can out-rival Tanner. Says Anna to Mendu -1, " My shrunk sbanks'll rend'em "

Personal.



RAYMOND .- Louise Raymond is winning pleasant words from the critics for her performance of Melissa in Helen Coleman's Widow Bedott.

Lewis .- Jeffreys Lewis was snow-bound, and did not open Monday night in Chicago, ELLSLER.—Harry Ellsler, of the Pittsburg Opera House, is in town. Came on for the Elka' Ball.

WRIGHT. - Warren-Wright will marry Jessie Vokes in New Orleans some time next week.

GILBERT .- J. M. and Belle Gilbert have been engaged to play Pittacus and Hazel by the Madison Square.

SANDERSON.-Harry S. Sanderson is a very capable chairman. The Elks could not have chosen a better man.

SCANLAN.-J. C. Scanlan sails for London, in March in search of new attractions for Brooks and Dickson. LOTTA.-Lotta played a matinee last week

to the largest number of people (1,900) ever assembled in Macauley's, Chicago. PALMER. Minnie Palmer desires to sell

her play, My Sweetheart. She however retains the right to play it this season. FRENCH.—Henry French is doing a very large business. Amateurs all over the coun-

try are sending large orders for his plays. CLAYTON .- J. C. Clayton, husband of Kate Castleton, takes out the company in All at Sea, by George Jessop. It is said to

be very clever. VANDENHOFF.-George Vandenhoff, of the 'Rookery," played the Colonel during the last four performances of The Passing Regiment. He acted the part most accept-

Lost.-Duff's son-in-law has lost one of his juvenile ladies because she was unwilling to play a part of one line in On, Debt! Congratulations are showering in upon the

lady for her fortunate escape. HALL .- A portrait of Pauline Hall will be found on our front page. Miss Hall has been touring with Haverly's Patience company. She is still with the troupe at Haverly's Fourteenth Street Theatre, cleverly filling the role of Lady Saphir.

GRANGER. - A divorce between Maud Granger and her husband, Follin, has been applied for. It is reported that the trial will be "spicy," which means injurious to the profession; but we are informed that the whole matter will be decorously arranged.



In Ushering

Mend him who can! The ladies call him, sweet -LOVE'S LABOR'S LOST.

The splendor of the Elvs' masquerade Monday night reflects great credit upon that charitable order. The whole conduct of the ball, its good order, decorum and eclat stand in marked contrast to the mismanaged affair at the Madison Square Garden two years ago, when free fights, inebriation and other unhappy occurrences threatened to destroy the usefulness and good character of these festivities. The rough element was excluded Monday night, and the affair partook of a professional event. This of course insured all that was desired in the way of propriety. Here is a bit of prophescy: The next Eiks' ball will be the crowning social event of the year! Let's wait and see.

Speaking of the Elks reminds me of something I have heard about a thief and perjurer blackguarding their association, and casting the most disgusting and ribald abuse upon their gatherings. The Elks are not to blame for this, but they are certainly deserving of little sympathy when it is reflect ed that they provide the thief and perjurer with their good, clean money, wherewith he is enabled to heap foulness upon them. Fortunately the law has taken the low fellow in hand, and it will soon wrest him from the Elks and his other victims who will be powerless to thrust money into his pocket once he is safely and permanently lodged behind the bars of Sing Sing.

Charles McGeachy has some peculiar ideas of advertising in the newspapers. Every week he sends me a batch of specimens. Of late he has abandoned the color ads., the folly of which I pointed out, having realized the truth of what I said in reply to his request for an opinion on the novelty. But his display lines in the Pittsburg papers, just come to hand, are more fitting for a troupe of British blondes than Gillette's Professor. "Picturesque Costumes! Pretty Girls! Romance and Love!" Aren't these expressions quite suggestive of Nac-Nac dancers, St. Petersburg ballets and can-cans! They certainly have nothing to do with the staid Yale Professor and his innocent diversions among the lady visitors to the White Mountains. In p rusing this same advertisement Will'am Winter will no doubt start with surprise on reading that his articles in the Tribune are "aromatic," but he will blush painfully and secretly forgive the daring McGeachy when he peruses further and discovers a compliment-crude, perhaps-in the statement that "he is an accomplished scholar who recently made a pilgrimage to Stratford-on Avon, and communed with the dust of the Immortal Shakespeare." If the I. S.'s dust could read, too, it would explode like a Nihilist's bomb at this. But seriously, dignity in plain black ink is for more affection in the art of writing good advertisements than twaddle, though it be set off in all the colors of the rainbow.

John E. Owens goes back into the stock, having signed with the Madison Square for three years. I'his news is tinged with sadness. Owens has lost a tortune in mining specs., and has lost his grip as a star; but I know everybody hopes he will shine in the ranks as he did once in the van, and Mr. Mallory must be congratulated upon a valuable acquisition. There are few, if any, companies that can boast such a brace of actors as Couldock and Owens.

Bigamy, perjury, embezzlement - the Tombs. A very appropriate sequel. It begins to look now as if justice is not a mockery. A jul is the proper confine for a felon, but how about the place for the "reputable" professionals who have, by openly assisting a rascal to commit crime, been guilty as accessories before the fact? Where should these be lodged? Public humiliation and the hearty contempt of the honest people in the profession - thank heaven, there are many of 'em-who cannot wickeder brethren beneath the heel of a villifying scoundrel without feelings of in gna- out bail.

tion or regret, is quite enough punishment for them.

Charlotte Neville, who is playing in Windsor, England, writes: "I can assure you, as no doubt you already know, that there is no theatrical paper in England to equal THE MIRROR. One may compare it and the papers here to the difference between the climate in the United States and Great Britain; the one bright and enlivening, the other dull and dispiriting. I read the letter from 'An American Girl' in your Christmas number, and agree with her in all she says. This is an immense country for antiquarians; but 'Chacon a son gout'-I prefer America, and trust by next June 1 shall once more be among the crowd haunting the Square.' This reminds me to say that THE MIRROR is the only American dramatic paper on file at the Garrick, Junior Garrick, Savage, Army and Navy, and other London clubs. Ameri cans visiting London, who have the entree to these, will always be able to keep informed of things theatrical at home.

The funeral of Eliza Newton will take place from The Little Church Around the Corner on Friday afternoon at hulf past two. . Alex. Brown, the dramatic agent, will re ceive contributions at his office, 64 East Fourteenth Street, to defray the expenses of the funeral.

When the Actors' Fund is begun, these calls will cease.

The hoggishness of some down town reporters in the press room at the Elks' was the subject of much unfavorable comment. Having served on press committees at several Academy balls, I can readily understand the annoyance and disgust that the hungry boors create under these circumstances, and the difficulty of dealing properly with the offenders. There is a man on the World who usually distinguishes himself by his gluttish proclivities. He seems to have an annual appetite that champagne, salads and oysters cannot satisfy. Fearful thought! can it be that the da:lies pay such starvation wages that their reporters are able to live only by the periodical recurrence of ball assign ments? Press committees might take lessons from the management of the Children's Carnival ball, which is almost perfect in respect to these arrangements. One ticket entitling the bearer to admission to the press banquet is sent to every paper, and all the other applicants for entrance-and there are scores of 'em-meet with a stern refusal.

It is Odette now, but it will be O Debt! ere long.

The dodges by means of which theatregoers endeavor to secure "a:sle seats" or those in the "front row" are too numerous to mention. Any treasurer has a dozen experiences with such purchasers e.ery week. The other day two men approached the Union Square Theatre to buy tickets in ad-

"They're doing a big business," said one. 'I'm afraid we won't get good seats."

"Just you watch me," said his companion. "I'll get mine, and you can buy yours next. I'll show you a thing or two." The speaker Treasurer Lynch.

"I would like a good seat for to-morrow night," said he.

Mr. Lynch handed out the chart. The man scanned it closely.

"I want the best seat you've got. I'm deaf, and I can't hear unless I'm close to the stage."

A pasteboard was handed to him, and he went out, leaving his friend to buy his seat, which he did after the ordinary manner, without preferring a request as to location. The two met on the sidewalk in front of the Morton House a moment later.

"Did you hear me play him?" exclaimed the first buyer, with a look of extreme triumph on his countenance.

"Yes," replied his companion; "I heard it. Where is your seat?"

"Row 'P,' Right. Where's yours?"

"'C.' centre aisle." That was all, but Lynch was seen chuckling and talking to himself fully an hour afterwards.

The End Approaching.

Charles A. Byrne, who was lately held for trial on a charge of embezzling funds of the estate of Josh Hart, was also charged with having committed perjury in certain proceedings in the Superior Court. After a lengthy examination, Justice Bixby held Byrne for trial, rendering the following opinion: "It appearing to me by the within depositions and statement that the crime therein mentioned, to wit: perjury, has been committed and that there is sufficient cause to believe that said Charies A. Byrne is guilty thereof, I order that he be held to answer the same and the said crime. Not being bailable by me, I further order that he be committed to the warden and keeper of the city prison of the city of New York, until he shall be discharged by the course of law." The opincontemplate the crushing of their weaker and | ion bears date of February 2, and Byrne was immediately committed to the Tombs with-

Haverly's Finances.

Rumors have been set affoat by vicious persons regarding the solvency of J. H. Haverly. One report hints that a note of Haverly's for \$800 was protested, within a fortnight, and three days elapsed before it was taken up by the giver; another points to the consolidation of two of his smaller companies as an evidence that a financial crash is at hand, and that Haverly is on the point of bursting up; another that the mammoth manager's mining ventures have been disastrous, and these combined with a streak of bad luck in all his enterprises are about to result in the theatrical Alexander's com plete downfall. These stories are, of course unqualifiedly false in every particular, and there is not the slightest foundation for any of them. Mr. Haverly did not allow an \$500 note to go to protest; he did not consolidate his Widow Bedott and Strategists company as a means of retrenchment, but to make brilliant comedy company of unusual strength for a trip to California; he is square on his mining exploits, and is certain of reaping from that source a large return before long, and finally his business this sea son with all his companies will compare fa vorably with that of the same number of similar organizations picked from the whole lot now on the road. A manager who successfully pilots six traveling companies, conducts seven first-class theatres, and is already negotiating for half a dozen more can hardly be trembling on the brink of failure. If we have omitted any stories of the same nature about Haverly in our enumeration. pray send them along and let us have the first chance of nailing them.

Telegraphic News.

SAVANNAH, Ga, Feb. 7, 1883.

EDITOR NEW YORK MIRROR: Kight haudred sold here this morning be for breakfast for Hazel Kirke. People up all night anxious for choice. Crowd blockaded street, compelling special police aid : greatest rush since opening of theatre.

O. G. BERNARd.

PHILADELPHIA, Feb. 8. EDITOR NEW YORK MIRROR: To night, anniversary of the birthday of

Fresh, the American, the Walnut Street

Theatre was packed. Great enthusiasm

Hurrah for Fresh ! JOHN II. HAVLIN.

KINOSHA, Wis., Feb. 7, 1882.

EDITOR NEW YORK MINBOR: Only a Farmer's Daughter played last night to enormous business. The piece is pronounced by all an immense success. Hundreds were turned away. The manager states that over three hundred seats are sold at Ra cine for to morrow night. He says the re ceipts at Hocley's, Chicago, were over five thousand last week. He closed with Haverly for next season.

Professional Doings.

-R. J. Dillon is reported very ill in Ar--Rachel Sanger will visit England this Summer.

-Marie Jansen is likely to become Mrs.

James Barton.

—Harry St. Maur reports that Rossi did well in St. Paul.

-D'Oyly Carte returns to England at the end of this month.

-John Stetson is in town looking after his -Mrs. Leland reappeared at Albany last

week in Divorgeons. -The Boston Ideals at Booth's are doing

an immense business.

-M. D'Auria will be musical director for the Patti Opera company.

-John Stetson's Patience company will follow the Ideals at Booth's.

-Adelina Patti netted \$17,000 on her three concerts at St. Louis.

-Robson and Crane opened at New Orleans Monday for two weeks.

-I. W. Ncrcross, Jr., is stage manager of Haverly's Patience company.

-Eve, the Saleslady, will shortly come in on account of bad business.

-E. V. Sinclair has been re engaged by

-The Thalia Theatre propose producing Day and Night or Manola in German.

-Maggie Mitchell appears at Jay Gould's Opera House, Feb. 27, for two weeks.

-Patience at the Globe, Boston, by John Stetson's company, is a great success -Dion Boucicault opens soon at Booth's with a revised edition of The O'Dowd.

-The World is drawing unprecedented houses at Haverly's California Theatre.

—Yellow fever is very prevalent in Cube and several professionals have returned. -The Patti season here will be for one week, Boston and Philadelphia to follow.

-J. C. Seeley, treasurer of Haverly's Patience company, has tendered his resigna

-Hazel Kirke company No. 1 played to over \$1,600 in two nights at Richmond, Vir

-Negotiations are pending with Selina Dolaro to appear in concerts at Koster and Bial's. -Patti has no definite plans for next sea

She may yet consent to remain in this country. -The Twelve Jolly Bachelors, rewritten

and much improved, will be sung at the Windsor March 13. —Augusta Roche and Mary Anderson
was e given a reception by Mrs. D. G. Croly
(Jennie June), at her residence Sunday
might. Miss Roche is becoming a society

-There are twenty-eight exits at the Windsor. Some of our theatres have but one. Yet the Fire Inspector says he will compel Manager Murtha to add another door to his house.

--George Fawcett Rowe has not positively determined to take a trip to Australia.

-Claude Duval will most likely be produced at the Standard Theatre, February 27.

-E. M. Stuart, the lessee of the Metro-politan Casine, intends running it on his own

-W. J. Davis has resigned his position as

-Percy Campbell, of Genevieve Ward's Forget Me Not combination, is a son of Wil-liam Winter. -It is said that Brooks and Dickson will

give up the Grand Opera House at Rochester -Wiggins is Saved is the name of the Vokes' new piece by a well known Washing-ton journalist.

—D'Oyly Carte-has extended his stay in the country, but will return to Eugland positively this week.

-E. M. Gardiner telegraphs us that he will leave Frank Mayo, and be at liberty

for next season.

—The new Casino on Broadway is to be lit by electricity similarly to the Savoy Theatre, London.

-The Laurent-Corelli Comic Opera com pany are rehearing Manola at the Gaiety Theatre, Boston.

—Hans Kreissig, the musical director of Haverly's Patience company, is a pupil of Arthur Sullivan.

—Wm. J. Florence, during his illness last

week, remained in Cincinnati. He has started out again. -Phil Simmonds, advance agent of Gene-vieve Ward, has terminated his connection

—William Mestayer had a valuable dia nond pin stolen out of his dressing room at

Rochester last week.

—Tony Pastor would not permit Lizzie Simms to appear in the third act of Manula to dance the bokero.

—Dr. C. B. Bishop and wife have returned to town, having closed their tour in Toledo last Saturday night.

—Alf. Wyman has opened a new place of amusement in San Francisco (Hayes Valley) called Niblo's Garden. -Louise Searle will not accept any out of

town engagements for the present, for reasons of a domestic nature. -Selina Dolaro intends to abandon the

operatic stage after May, and next season she will be seen in comedy.

-The Vokes, will produce a new play called Truly Rural, at the Grand Opera House, Cincinnati, April 24.

-Max Freeman, the comedian of the Melville company, is likely to sever his con-nection with them next week. —W. H. Brown has joined Haverly, and is competent to take considerable work off that overworked man's hands.

-James Vincent has resigned the man-agement of the Brooklyn Opera House, and goes as manager for Sam Devere.

-Mrs. Langtry may, after all, not come to America. She has heard that we never

had a vegetable passion for hiles.

—Madame Janauschek is suffering from a severe cold, which prevents her tulfilling her engagements with satisfaction.

-Eric Bayley's Colonel company opens on the 27th in Brooklyn for one week, and in Chicago March 13, for tour weeks.

—Brentano has received Herodiade, an opera in three acts by J. Massenet, libretto by Milliet, Gremont and Zanardini.

—Sam Colville was on the Arizona. She has never been known to have such a long voyage. Too much ballast aboard?

-Lillian Edgington, late leading lady with W. E. Sheridan, at Baldwin's Theatre,

San Francisco, has returned to town.

—The troubles in Eric Bayley's Colonel company have been adjusted. Lilford Arthur has returned to his tormer position. —Harrison Young, advance agent for the Jollities, attached the scenery and baggage in Topeka last week for arrears of salary.

—Gustave Frohman remains permanently in New York superintending the Madison Square companies as far West as Chicago.

-Clara Elliston, the soubrette of Haverly's Widow Bedott company, is in town. She will probably rejoin Dr. C. B. Bishop.

-Robert Buck has organized a company to open at Jersey City, 13th, in a new ori-ginal sensational play called Noble Purpose,

The Globe-Democrat job printing company of St. Louis, have removed to new and commodious premises, situated on Market street.

—Sadie Martinot, of the Boston Museum company, goes to England with Dion Bouci-cault. "The roses bloom, the roses die,

-Fri. Catherine Schratt, who made her debut at the Thalia Theatre last week as Cyprienne in Divorcons, has scored a suc-

—Arrangements have been made by which the Emelie Melville Opera company appear in Apajune at the Bijou Opera House on the

—Harry Clarke will not manage Mrs. G. C. Howard for the remainder of the season. He goes out as manager in A Celebrated

—George L. Smith, manager of Hazel Kirke company, No. 4, telegraphs that his company is doing immense business every-where.

—Sig. Brocoloni will play Grosvenor Thursday evening—C. M. Pyke resigning— in Patience at Haverly's Fourteenth street Theatre.

There is to be a new opera house in Macon, Ga., next season, which will be called the Academy of Music. It is to cost

\$50,000. -The Emery Brothers of Cincinnati in tend erecting a new theatre in that city. They want R. E. J. Miles, of the Grand, to

—Pendragon is expected to run four weeks at the Fifth Avenue Theatre, after which the Comley-Barton company will return with Manola.

Kate Claxton, while returning home in B ditimore, the other day, had a very severe

same evening. -W. G. Hunter, Jr., of Boston, is in Mr. Frohman's office at the Madison Square Theatre, doing efficient work as secretary to

the manager. -B. S. Crane, formerly with the C. L. Davis Comedy company, has taken the management of Harry Deakin's Liliputian Comic Opera company.

—A.M. Palmer has returned to town, hav-ing arranged to play Lights o' London at Baltimore and Washington after its run in Philadelphia.

-Gustav Frohman is located here nor with his brother Dan and is at present up to his ears in work, booking thirteen compan-

—Haverly has arranged with Mr. Male lory to produce Hazel Kirke and The Pro-fessor at his theatre in San Francisco during the coming Spring.

— Adelina Patti will appear in the following operas at the Germania Theatre: La Traviata, Il Trovatore, Faust, Lucia and Il Barbiere di Seviglia.

-The Holman English Opera company are in Manitoba and playing to profitable

John E. Ince has been engaged by Dion one result to play Michael Feeny, Harvey Duff, etc.

—George Gans has resigned his position with the Melville Opera company. He is now in town.

-Fulton, the Australian manager now sojourning on our soil, is striving to get a com-pany together for the antipodes. Get return tickets before starting.

-M. Reis, of Bradford, Pa., one of the managers of Wagner's Opera House, is in town booking dates for the new Opera House at Olean, N. Y.

—Marc. Klaw, the representative of the Madison Square Theatre traveling companies, left town on Monday for Chicago, where he will make his headquarters.

—Dan Frohman says the receipts of the Greek play cleared a profit of about \$1,000 for the management in New York and Boston, as much as they expected.

— Marie Jansen, at present playing in Manola, is an American girl, her real name being Johnson. Her father is a farmer re-siding at Revere Beach, Mass. Dan Frohman contemplates discarding the numbers which designate the Hasel Kirke companies and instead calling each by the name of its leading lady.

-Burnell Runnells has lately patented a and is transparent, so that scenery, stage, or dresses covered with it are fire proof.

—Osmond Tearle has already booked several dates across, the water. His tour commences at Aberdeen, Scotland, an August, He will perhaps return to America in 1883.

Brooks and Dickson have brought suit against the Memphis Appeal for criminal libel. One of the proprietors was in New York last week, and Jee Brooks had him ar-

—William Woodhead, the musical marvel of Hague's Minstrels, was announced Sun-day evening at Koster and Bial's, but being snow bound in Hartford he was unable to appear.

appear.

—Patti Rosa, now singing at Koster and Bial's, is a daughter of Madame Cerito, the transformation dancer, who came to this country some years ago. Her name is Mrs. Buckingham.

—Haverly's Widow Bedott company were lately burned out of their hotel at Austin, Texas. Mrs. Thompson was the only member of the company who suffered any considerable loss.

—Will Exercise Haveley.

-Will Eversole, Haverly's press ages with the New Mastodons, is quickly recover ing from his severe indisposition at Bloom ington, Ili., and hopes to rejoin the com-pany next week.

pany next week.

—It is generally understood that Guistav and Charles Frohman are interested in Callendar's Minatrels and will lend that organization the value of their eight years' experience in minatrelsy.

—Maurice DeFrece, who lately established a dramatic agency in this city, has received a government appeintment in South Africa, with permission to run the theatre there, if he so desires.

—Maria Tagliani latterly known as Connection.

—Marie Taglioni, latterly known as Coun-tess de Voisins, the once famous danseuse is dead. She died in straightened circumstances in London, having lost her property in the Franco-German war.

The Grand Duke Constantine, uncle the Csar of Russia, an ardent lover of t drama, has quit Russia never to return, admires the Paris'an artists, and takes

his abode amongst them.

—The residence of John T. Ford, of Baltimore, was entered last week by burglars, who surceeded in carrying off a small sum of money and the watch which was presented to him at Charleston, S. C., valued at \$300.

The largest house that has ever been known in Atlanta. Ga., assembled Wednesday night last. Edwin Booth being the attraction. Over \$2.500 advance sale and standing room only was announced when the -Frl. Franziska Elmenreich, from the Court Theatre, Dresden, has entered into an engagement with Herr Neuenb of to appear at the Germania Theatre, and will occupy the stage on the nights when Mme. Path

does not appear.

—Mr. McCaull, upon overhauling the Snake Charmer costumes which he recently bought in Brooklyn, finds he has not made a very good bargain, the dresses being soiled ard torn. It will cost as much to put them in order as he paid for them.

Lester Bishop's fun recently cost him a journey to Liverpool. While seeing a friend of in the Britannic he copyed hims if too too, fell asleep and awoke to find himself ninety miles east of Sandy Hook. He awaits funds at Liverpool to bring him home.

—The Mahn Opera company do not seem to be doing a profitable business. They nearly got left in Chicago last week, their special car only being attached to the train a few seconds before it departed. Non pay-ment of R. R. tickets was the trouble.

The advance sale for the first night of Manola reached \$1,000. The opera being postponed on account of the storm, the public were informed that they could have their money refunded or tekets exchanged. Out of this handsome advance sale only \$6 was returned Saturday. was returned Saturday.

-The following artists have been added —The following artists have been added to those of last week for the production of All at Sea: Mrs. Thorpe, Jeffry Tyrrell, Frank Bush and Dean Foster. The scenery is by Voegtlin. The picee deals with the incidents of a trip across the Atlantic, and the dialogue is by George H. Jessup, who now the right to his title.

-Mr. Sheridan has introduced a bill to —Mr. Sheridan has introduced a bill to the Legislature at Albany to compel the pro-prietors of the Brooklyn theatres to provide telegraphic apparatus to be connected with the headquarters of the Fire Department. The bill also provides that the attendance of a fireman at each theatre be imperative.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE

in an appearance Jan 30 owing to the influence of legal authorities in Buffalo, N. Y.

Academy of Music (W. B. Phelps, man ager): Amy Lee and company in the Two Medallions 3d and 4th and matuee to thin

Corinthian Academy of Music (Arthur Lentchford, manager): Smith and Mestayer's Tourists did an immense business 3d and

Grand Opera House (Jos.Gobay, manager): Closed.

Grand Opera House (P. H. Lehnen, manager): The Tourists gave a fine entertainment in their Palace Car, Jan. 30; every seat in the house was taken; many people were turned away. This week, Nat Gadwin, in Hobbies. Frank L. Gardner's company in The Legion of Houor.

Griswold Opera House (S. M. Hickey, manager): F. L. Gardner's Legion of Honor company Jun. 30, 31 and last to poor attendance. George Holland's Dramatic company

produced One American Cousin 2d, 3d and 4th to fair audiences.

Rand's Opera House (Preston and Powers, managers): Nothing booked.

Utica Opera House (Theo. L. Yates, manager): No attractions at this house last week. Item: W. O. Freeman, musical director of

Bennett and Moulton's Juvenile Opera com-pany, died anddenly at the Hawkins House, Newport. N. Y. port, N. Y.

NORTH CAROLINA.

CHARLOTTE.
Charlotte Opera House (L. W. Sanders, manager): Oliver Doud Byron in Across the Continent, 3d, to excellent house.

GOLDSBORO. Messenger Opera House (J. A. Bonitz, proprietor): The Oliver Doud Myron combination did a large business 1st. Collier's Banker's Daughter appeared 8th; business

Item: The new opera bouse here is very

OHIO.

BELLEPONTAINE. Grand Opera House Co., managers): Hyer Susters 3d to light busi-ness; Hazel Kirke 4th to a crowded house.

Opera House (Louis Schaefer, proprietor): English Bell Ringers Jan. 30 to a crowded house. Helen Coleman's Widow Bedott 3d to fair business.

CLEVELAND

Euclid Opera House (L. G. Hanna, manager): Good average houses witnessed Haverly's Opera company in Patience, Mascotte, and Pinatore last week. Dora's Wiley's place has been taken by Minnie Walsh, who sings sweetly, but cannot act. W. H. Seymour's Buntherne was delightfully "utter," and Along. Hatch deplayed a tenor voice of rare quality. The Strategists this week; John Mctullough 13th.

Academy of Music (John A. Ellsler, manager): Prederick Warde appeared before large and very enthalisatic houses last week in Virginius, Hamlet, Richard III. Damon and Pythias, and Merchant of Venice. Mr. Warde's impersonation of these difficult roles is marked by a finish and mastery of details which come only as the result of deep study, and reveals the possession of an ability which will in time place this young actor in the front rank of tragedians. His support is fair. Leavitt's Girantean Ministrels 6th, 7th and 8th; Stafford Raud Dramatic company 9th, 10th and 11th; Buffelo Bill 13th, 14th and 15th; Gus Williams 16th, 17th and 13th.

Items: The 1,000th performance of the

17th and 18th.

1tems: The 1,000th performance of the Strategists takes place \$\text{2th}\$, on which occasion souvenir programmes and bouquets will be presented to each lady in attendance.—Theodore Tilton lectured at Case fiall 7th.

\[\text{LingWest} \text{Conswert at many allows \$\text{1th}\$} \] Theolore Tilton lectured at Case Hall 7th. Joseffy's Concert at same place 15th.—Mr. Produck Warde appeared before the curtain Saturday evening in response to repeated calla, and got off a next little speech of thanks for the generous reception which has been extended to him by his many Cleveland friends.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Leavitt's Hyers Sisters in Out of Bondage 24, had a good house. July Deacon Maginley 3d and 4th played to rather light business. E. J. Buckley as Egbert dray is good, and Hart Conway as Joe Thatcher decidedly bad.

Grand Opera House (Col. Theodore Morris, manager): Rheat appeared in Adrienne, Camille, and Much Ado About Nothing, Jan. 31 and 1st. and made a decided bit. Of her support Mears, Varney and Gotthold are the best. Rices Evangeline, with Hattie Richardson in the title role and Blanche.

Richardson in the title role and Blanche Chapman as Gabriel did a fair busine a 3d and 4h. This week Mr. and Mrs. W. J. Florence in Mighty Dollar and Ticket of

Leave Man. Items: The auction sale of seats for the Curtis Press Club entertainments will take place 13th.—Gerater will sing at Comstock's 16th and 17th.—John McCullough will com mence a four nights' engagement at the Grand 22d.

Music Hall (Chas. D. Mead, manager): Rice's Surprise Party in the Opera Pattence, Jan, 30, to large house. Evangeline party in Babes in the Woods, 31st, to a very good house; the show gave very much dissatisfac-tion. Boyal Bell Ringers, 2d, to a crowded house; the entertainment was first of Barney McAuley, 4th, to a good house.

MT. VERNON,
Kirk Opera House (L. 1) Hunt, manager): Hazel Kirke company No. 4 came 1st to fine business, and gave the best satisfaction of any company we have had this acason. Helen Coleman as the Widow Bedott 6th; Collier's Banker's Daughter company No. 2

Items: Ernest Stanley, of Rice's Evange line company, spent Thursday and Friday in the city visiting relatives.—G. W. Harri-son, of Collier's Banker's Daughter company, was in the city 1st witnessing his daughter's rendition of the character of Hazel Kirke.

Opera House (J. 11. Muler, manager): J. M. Hill's Deacon Crankett company, 1st, to fair business.

Wilhelm's Open assure (John Wilhelm,

proprietor): Gulick's Furnished Rooms 1st to first class business.

Grand Opera (Samuel Waldman, mana ger): Haverly's Strategists Jan. 30 to good house; Rice's Evangeline 1st to good business; Deacon Crankett company 2d to poor house; good show, Joha A. Stevens in the Unknown 4th to good house. Booked: Tourists 11th; Suelbaker's Majestics 14th.

CREANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Haverly's Strategists Jan. 31 to excellent business; Gus Williams in Our German Senator 3d; business good.

Wheeler's Opera House (C. J. Whitney, manager): Hess Acme Opera Co. Jan.30 and 31 gave the Mascotte and Olivette in the most satisfactory manner that these popular operas have yet been presented here. Large houses witnessed their performances. C. B. Bishop made his first appearance in Widow Bedott 3d and 4th to good business.

ZANKSVILLE.

Opera House (Schultz & Co., managers): Jolly old Deacht Crankett to poor house Jan. 31, one night. Mile. Rhea as Camille, with Newton Gotthold as principal support. 2d, one mght; her first appearance, giving Black's Music Hell (Chas. Grigsby, man ager): Jay Rial's U. T. combination, one might, 6th.

PENNSYLVANIA.

RRADPORD

Wagner Opera House (Wagner and Reis proprietors): Stevens's Opera company in the Jolly Bachelors drew full bouse 1st. Baker and Farron 31 and 4th au Chris and Lena to

DANVILLE. Opera House (Frank C. Angle, manager): Hyde and Brhman's Muldoon's Pienie gave a good show to fair business 4th.

Opera House (W. M. Shultz, manager): Hyde and Behman's Muldoon's Picnic conpany 24 to good business.

KRIK. Park Opera House (Wm. J. Sell, manager): New England Opera company in Mascotte Jan. 30. and Stevens' Opera company in Jolly Bachelors 1st, both companies draw-

HARRISBURG.

Opera House (II. J. Steel, manager): Ford's Opera company Jan. 30 to standing room only. This was their fourth appear-ance this season. M. B. Curtis in Sam'l of Posen 1st to a big house. Kiralfy's Michel Strogoff 2d tair house.

Hongsdar.

Liberty Hall (E. P. Chambers, manager):
Abbey's U. T. C company (L. W. Washburn, manager) 4th to good house; show

LANCASTER.

Fulton Opera House (B. Yecker, proprie-tor): M. B. Cutts' Sam'l of Posen, with a good support, 21 to a crowded and very en-thusiastic house. Ford's Opera company presented Billee Taylor 3d to good business.

Opera House (H. M. Richmond, manager): The New England Opera company gave three delightful performances of Mascotte 3d and 4th and matmee; business good. PITTSTON.

Music Hall: W. D. Evans, manager): Buffulo Bill, and company in Prairie V PITTSBURG.

Opera House (John A. Ellsler, manager): Minnie Palmer and R. E. Graham in My Sweetheart concluded a fair week's busi-4th.

ness 4th.

Library Hall (Fred. A. Parke, manager):
Gillette's Professor closed 4th to one of the
largest week's business ever done at this
house. Mile. Rhea, supported by J.N.Gotthold, opens 6th for week.
Williams' Academy (H. W. Williams,
manager): Barry and Fay did only a fair
business last week. The Big Four combination occupies the house during the present
week.

(P. Harris, manager): The show is still quite good.

1tems: Fred Parker has leased Library Hall for another year.—Pat Ryan, of New York, has purchased an interest in Murray's circus for the veteran showman, Dan Rice.
Lizzae Brosi, the proma donna, is rapidly repovering from her late illness, and will soon
on able to resume her professional duties. be able to resume her professional duties.— The Julia Rive-King concert, given in Library Hall Art Gallery, 1st, was a suc-

POTTSVILLE. Academy of Music (William H. Lvnn, manager): Hyde and Behman Specialty company in Muldoon's Pienic to a \$700

company in Muldoon's Pieme to a \$700 house Jan. 30; performance very poor.

Academy of Music (John D. Mishler, manager): Ford's Opera company in Olivette to a \$400 house Jan. 31; troupe deserving of

Academy of Music (John D. Mishler, manager): Sam'l of Posen by M. B. Curtis to good business. Ford's Opera company in The Musketeers 1st to good house. Muchel Strogoff by Kiralty combination to fair business 3d and 4th.

Grand Opera House (Geo. M. Miller, manager): Withur Opera company in Manager.

ager): Withur Opera company in Mascotte 6th to large and appreciative house. PHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Hyde and Behman's Muldoon's Picnic company, No. 2, played here Jan. 31 to medium business.

Academy of Music (P. J. Ferguson, proprietor): Hyde and Behman's Muldoon's Pienic company 1st to an immense house; standing room at a premium: many turned away from the door.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): Ford's Opera company in Bitlee Taylor 2d to a crowded and appreciative

TITUSVILLE. Parshall Opera House (James Parshall, proprietor): M. B. Leavitt's Gigantean Minstrels Jan. St to light house. New England Opera company in Mascotte 2d to a large and fashionable andience.

WILKESBARRE.

Music Hall (M. 11. Burgunder, manager):
Buffsto But, Jan 30. to his usual large house,
about \$ 5). Gill's Goblins, 1st, to very fair

business.

Item: Owing to the illness of Kellogg, organization the mouth.

RHODE ISLAND.

NEWPORT.
Bull's Opera House (Henry Bull, manager): The greatest event of the season was the appearance of Thomas W. Keene in Richard III.; audience large; support very

providence.

Opera House (George Hackett, manager):
This week opens with The Passing Regiment, for three nights and Wednesday matinee. Lawrence Barrett will appear 9th and finish the week. The Planter's Wife to good business three nights of last week. B. W. P. & W.'s Minstrels closed the week to large business, giving great satisfaction.

Low's Opera House (William H. Low, Jr., manager): Jay Rial's U. T. C. last week to good sized audiences. Hagues' British Operatic Minstrels 8th and remainder of week.

Theatre Comique (Hopkins and Morrow, managers): Another attractive bill is offered this week, to conclude with a new production from the pen of Dan Mason, entitled The Krouse Family. Helen Potter's Phiades attracted a fair sized audience at Music Hall 2d. They gave a pleasing enter-

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John M. Barron, manager): Robson and Crane to delighted and paying audiences Jan. 30 and 31. Frank Mayo in the Three Guardsmen and Richard III. 1st and 2d to good houses.

COLUMBIA. Opera House (Eugene Cramer, manager):
Frank Mayo in Davy Crockett Jan. 31 to
good business. Prof. MacAlister Jan. 30
four nights to big business.

TENNESSEE.

CHATTANOGGA.

James' Hall (Stoops Brothers, managers):
C. L. Davis in Alvin Joslin 3d and 4th to

to good business.
Item: Tickets for Edwin Booth, who is booked for 8th, were put on sale on 2d and there was a great rush for them.

Leubrie's Theatre (Jos. Brooks, manager): After an absence of many years Mr. and Mrs. F. S. Chantran entered on a joint en Mrs. F. S. Chantrau entered on a joint engagement commencing Jan. 30 of three nights, presenting the well worn Kit, Camille and East Lynne; business was very slim. Bart ley Campbell's My Geraldine combination opened 3d and continued Saturday matinee and night; business was very moderate.

Item: Leubrie's was closed on Thursday light on account of the failure of My Geraldine combination to reach here in time. They

of the combination to reach here in time. They played in Nashville Wednesday night, and had to go round by way of Decatur to reach here which put them in town too late.

NASHVILLE.

Grand Opera House (Milsom, Brooks and Dickson, managers): Aivin Joshu appeared Jan. 30 and 31 to light business. The Leba-Jan. 30 and 31 to light business. The Leba-non Pinafore company appeared 1st to crowded houses being for the benefit of the sufferers from high water. Haverly's Origi-nal Mastedon Minstrels had crowded houses, 2d and 3d and gave general satisfaction. Masonic Theatre (J. O. Milsom, manager): Bartley Campbell's My Geraldine was pre-sented Jan. 30 three nights and matinee to fair houses. Nick Roberts' H. D. 4th and matinee.

TEXAS.

GALVESTON. Tremont Opera House (L. E. Spencer, lessee and manager): Booth's engagement proved very successful, "standing room" being scarce. Vokes Family 8th to 11th.

VIRGINIA.

Opera House (J. E. Catlin, manager): George H. Adams H. D. 7th; Bartley Campbell's Galley Slave 8th.

PETERSBURG.

Acdemay of Music (John B. Ege, manager): George H. Adams' H. D. 1st to fair business; John T. Raymond in Fresh 2d to good house; Hazel Kirko 4th to a large and fashionable audience.

Theatre (W. T. Powell, manager): Gearge H Adams' H. D., Jan. 30 and 31, to good business. Hazel Kirke company, No. 1, 1st and 2d, to crowded houses; the box receipts for the two performances amounted to over \$1,600. John T. Raymond, 3d and 4th, in Fresh and Colonel Sellers, to fair business.

WEST VIRGINIA.

WHEELING.
Opera House (F. Reister, manager): John A.: tevens' Johy Bachelors company Jan. 30 to good business; Mile. Rhea 3d and 4th to crowded houses.

WISCONSIN.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Clement Concert company, Jan. 28, 35, full house; programme slim; company unsatisfactory. Alex. Caufman in A life's Mistake, 30th, to fair house; company fair. John B. Gough, 31st, drew the largest sudience of the season. Deakin's L luputan Opera company, 1-t. to well filled house; everybody pleased; performance to be repeated 2d, and matinee in the atternoon.

be repeated 2d, and matinee in the atternoon.

MILWAUREK.

Grand Opera House (J. Nunnemacher. manager): Herne's Hearts of Oak Jan. 30 to remarkable good business. This is the third time it has been presented here, and despite all predictions it has attracted crowds. The sale of seats for Madame Genstinger week of 6th denotes crowded houses, which she deserves.

Academy of Music (Henry Deakin, manager): House closed. Herr Hasse returns 13th and 14th, supported by Collimer and Lementen's German Theatre company; Anna Lomse Cary and Edouard Remenyi in grand

Louise Cary and Edouard Remenyi in grand concert shortly.

Myer's Opera House (C. E. Moseley, manager): Harry Deakin's Lilliputian Comic Opera company Jan. 31 gave two performances to good business.

CANADA.

Opera House (George T. Fulford, man ager): Amy Lee Opera company Jan. 30; poor show to light business. Hibernian Minstrels 7th.

Grand Opera House (J. R. Spackman, manager): Helen Blythe Jan. 31 and 1st matinee drew fair houses.

Goand Opera House (C. J. Whitney, man ager): Mr. and Mrs. G. S. Kunght in Baron

Rudolph 4th to fair business. They gave

OTTAWA.

Grand Opera House (John Ferguson, manager): Haverly's New Mast-dons Jan. 30 and 31, to crowded house first right and small attendance second; performance not as good as given by these people last season. Helen Blythe in P que and Divorce, 3d and 4th, and Saturday matinee to paying business.

Grand Opers House (O. B. Sheppard, man ager): Haverly's New Mastedons 2d, 31 and 4th to standing room only; entertainment

excellent.

Item: Manager Sheppard was tendered a Item: Manager Sheppard benefit 6th; house was good.

Professor Forrestier on the Early Drama.

Having learned from a mutual friend that M. Paul Forrestier, the famous French pro fessor, had recovered from the effects of his inclement voyage across the Atlantic, and would be happy to receive a representative of THE MIRRUR, we called upon the professor, and found him comfortably installed, not at the hotel to which we had been at first directed, but in private apartments in a French house on West Twenty-eighth street.

Prof. Forrestier, as he entered his cosy study, appeared to be a short, stout, elderly gentleman, with a large, square head; hair slightly greyed; bright steel blue eyes covered with gold-rimmed spectacles; a pleas ant, smiling mouth and amiable manners which put the visitor immediately at his ease. An enlarged portrait of Thiers would, perhaps, give the best picture of Prof. Forrestier. His deportment inspired at once affection and respect.

After the usual salutations and the presentation of our letter of introduction, he said in French, speaking in a clear, sweet

"Excuse me, if you please, that I do not attempt to converse with you in English. 1 can read your language perfectly, but to speak it is difficult for me, although I make practice every day, and shall, perhaps, be able to deliver my lectures in English by the time the Academy shall be opened. If you will permit me to express myself in my own language, therefore, I shall be grate-

Being assured that there would be no diffi culty upon that point, the Professor patiently

prepared himself to be interviewed. "What do you think of this country, Pro

fessor ?" "Ah!" he replied, laughing; "that is a pleasantry. I know that Americans are said always to ask that of foreigners. I have not seen your country—only a small part of this magnificent city of New York. But it is evident that I think well of it, or I should not have left France to make my residence

"Then you intend to remain in New

"As it may happen. If the Academy in which I have accepted a chair be the success we expect I shall live and die in New York, with an occasional visit to France to refresh my mind, and, perhaps, my body also. If not, then I have from Cincinnati, from Chicago, the most flattering offers, and I shall go there to see the new parts of the

New World!" "How is it, Professor, that with your European reputation you are not better

known in America?" "Pardon me, I am not altogether unknown here, as my presence, not less than my let ters"-pointing to a large pile of correspondence-"will prove to you. Several years ago, as perhaps you may remember, I wrote a play, which was to have been produced at the Fifth Avenue Theatre. Here is a copy of the bil! of the play, with the announce ment of my name and my work"-and the Professor showed us the programme to

which he referred. "But your play was never performed?" "I do not know that," said the Professor. smiling ironically. "It may, perhaps, have been performed under another title and with the name of another author, or the ideas of it may have been adopted for some other play. Enough that I never heard any more of it, although I intend that some shrewd lawyer shall make the necessary inquiries during my sojouru."

"But to return to your American reputation?"

"Precisely. The fact to which you refer arises from a very natural mistake. To Americans all France is only Paris. The men of Paris are known; other Frenchman do not exist for Americans. But we have m France many great cities besides Paris, just as you have your Boston, your Philadelphia, your New Orleans, even your San Francisco, all centres of intellectual activity. Now, 1 am from Nantes, consequently I have no Parisian reputation, except among my own confreres, and. logically, my American reputation is, as you say. limited.'

"But, as you say, Professor, your presence proves you not unknown,"

"It is to be accounted for without diffi cuity. Several years ago I met at Paris a countryman of yours, a pupil of my friend Delsarte-M. Steele Mackaye. A bright young man of, it seemed to me, great possi bilities; he first spoke to me of the establish ment of a Dramatic Academy in this coun try. I listened and became interested. During my professorship at Nantes I often thought of what might, perhaps, be accomplished here, But I heard no more of al. Mackaye except what I read in American him to the American profession.

papers, and particularly in THE MIRROR-to which I have been, as you know, a subscriber for two years-until, six months ago, I received a letter reviving M. Markaye's projects, but in another name and with another direction,"

"Excuse me-but can you give me the name of the new direction?"

"For publication-no! That you should ask of the projectors themselves. I have no authority to reveal any of their plans. Privately, to be sure, I will tell you everything, since it is your advice I must ask upon many subjects."

"What is the project, then, Professor?" "The establishment, here in New York, of

a Dramatic Academy, upon a scheme somewhat similar to that of the French Conservatoire, but without, at present, any subvention from the Government." "In connection with a theatre?"

"In connection with a theatre-certainly. Else how are the expenses to be recouped, and what should we do with our purils when we had instructed them in the art?"

"And your department, Professor -?" "I am to deliver my lectures upon the history of the drama, as I have done for years at Nantes. In consideration of a salary-which, I need hardly say, is liberal, since it has tempted me to leave France-I have contracted to learn English, which I a'ready understand imperfectly, and to teach the history of the drama-to teach, that is to say, how the drama began, what was done in its early stages, and how its foundations were laid, more or less solidly."

"There will be other professors to teach the art of acting, elecution, etc.?'

"Certainly, and very distinguished professors, too. If I were at liberty to give you their names, you would agree with me, I doubt not. As it is, judge from myself what the others are likely to be.

"I remember well my visit to you, Professor, and the admirable school over which

you presided." "Ah! Indeed! Was it not admirable? But see, this is what convinced me to come to New York. In France, my school was butone of many, and, make it as good as I might, there was always a higher, if not a better, school at Paris, to attend which even my poorest pupils were ambitious. But here I shall belong to the first-the only-school of D. amatic Art, and the desire of a Frenchman to be among the first perhaps inspires

me too much."

"Luckily for us, Professor!" "You are most kind to say so. In fine, I regard my Professorship here as a promotion, not only in rank but in emoluments. It crowns my career, and I am not yet too old

to be proud of my career." "Would you object, Professor, to have THE MIRROR make you better known to the profession in America, previous to your debut

at the Dramatic College?" "Do you mean, then, by an interview? It is what we are doing now, is it not? Or by the publication of my portrait? I have no vanity-not enough vanity to refuse to allow you to do what you please with my

photograph." "Thanks, Professor; but I was thinking of

something else."

"Of what, then, my friend?" "Of the publication of a series of articles from your pen upon the History of the

"Ah! As to that, there are considerations." "I do not think we should dispute as to the honorarium, and the copyright could re-

main your own." "I am deeply obliged; but I refer also to my inability to write fluently in any other language than the French."

"Your articles could be translated. Professor.' "Would you take that trouble? Do you

really think they would repay you?" "I am sure of it." "Well, then, since I should be most proud to be able to address, through Tus MIRROR, the professionals with whom I hope to labor, there remains but one other consideration-the consent of those to whom I am

under engagement." "And do you think they would object?"

"I do not know. Perhaps they will take a practical view, and decide that a series of articles from my pen will advertise myself and the Academy. Perhaps they reserve me to burst unannounced upon the publicbut, no! that is not the American habit. In a word, we can but try, and they can but

refuse.' "And you will ask the necessary permission?

"With pleasure and at once, Ah!" added the Professor, rubbing his hands, "I long to be at work again, and my head is already buzzing with many things which I must write or suffer from. Do you know that nothing is more painful than the article which an author has thought out, but of which he cannot find an opportunity to deliver himself? Intellectual obstetrics have, also, their necessity for a Co-mreau opera-

As we bade good day to Prof. Forrestier, he was already benting over his notes, his face aglow with enthusiasm, and it the result depended on himself, our readers would be treated to his first article next week. Indeed, we are in hopes that no objection will be made to his writing for us, and that Tus MIRROR will have the honor of introducing

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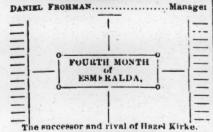
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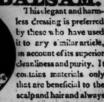
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The Elks' Ball.



The snow in the streets impeded the line of carriages that rolled up to the Academy Monday night and deposited loads of gaily dressed women and grotesquely costumed men at the Irving Place doors. Crowds of curious urchina lined the portico and watched the arrivals with undisguised delight. From eleven to one the carriages became less frequent, but every one left behind some actor or actress-and often both-who had finished their performance in time to join it. the mer rymakings of the Elks. Inside all was bustle and excitement. The boxes, parquet, and family circle were filled with spectators, who watched the throngs of maskers that eddied over the broad waxed dancing floor. Every description of attire was seen, and the splendor, glitter and gorgeousness of the scene will be understood by the minute description of the dresses found hereafter. The place was stilled when the hour arrived for the beginning of

THE OPENING PROCESSION. Punctually at 10:30 the band commenced the promenade music with the "Elk March," although it was evident that all the musicians had not arrived from the theatres at which they were engaged. The ball was opened without any ceremony by Strauss' Quadrille, "Fest." None but those wearing masks were allowed on the floor, and the entrances and exits were rigidly guarded against this rule being violated. The couples who appeared were not numerous, but evidently had come with the intention of amusing themselves. Guests arrived rap idly after the theatres were closed, and the dancing became more spirited. About twelve o'clock the Heralds made their appearance, which was the signal for all the guests to retire from the ballroom floor. This arduous task having been completed, the opening tableau was presented. "The halt of the Carnival," arranged from original designs by Brother Robert J. Cutler. Upon the rising of the curtain, the picture was received with an enthusiastic round of applause. In the centre there was a monster Elk's head, designed and built by Mr. Cutler. "The Monarch of the Glen" came next. This was a master work; in fact, bemg the best feature of the entertainment. The procession was headed by English Bobby, No. 27, performed by Lysander Thompson, who was capable of keeping the whole troupe in order. Eben's Twenty-third Regiment Band marched next. Then came after the following notables:

Grand Marshal and Aids,
with green and gold suits and staffs.
Aid, with Banner.
Boctor, Barber, Chamberlam, Chief Cook.
Four Secretaries to the Grand Marshal
Exalted Grand Ruler of the Grand Lodge, U.S.
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Car, surmounted with immense kik head, drawn by six baby slephants. Designed by Robert J. Cutter.

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Il o'clock—To our absent brothers.

Two Pipers, followed by Tableaux-car of Auld Lang Syne
Officers of New York Lodge, No. 1.

Tyler.

Four Locomotives
Our Migratory Friends.

The Traveling Show.

"Skirmishing" Manager and Agent.
Oscar.

The Billiposter.
The Prophet.
Charlot drawn by Six Greek Slaves.

Myth of Northland.

Missing Link.
Our Foreign Brothers

The comic paper-mache portraits of prom-

The comic paper-mache portraits of promment men were excellently executed by Messrs. George Henry of the Park Theatre, and William Henry of the Union Square. Hitches occurred among the tableaux cars. There were sundry collisions and getting off the track, which beightened rather than marred the fun of the proceedings. Wheu the procession was in full movement, the Monarch of the Glen was conveyed to the centre of the ball-room, and the Majestic Head was admired by all. This done, the curtain being lowered, and dancing renewed, the spectators devoted their attention to the Gallery of Caricatures, loaned by the famous house of Chapin and Gore of Chicago. They were artistically hung in the foyer of the Academy. This collection is by far the finest ever exhibited in New York. The portraits were all executed by the best con ic artists of America. The heralds next signalled the beginning of the "Clodoche Dance." Henry T. Dyring, of Haverly's Fourteenth Street Theatre, who directed the dance music, having taken up his baton, this lively ballet was executed. It scarcely came up to the Parisian standard. After the Clodoche, dancing was resumed, the ball room being completely filled with couples bent upon erjoying themselves. The tableaux came in regular succession then, and were announced by the trumpets of the eralds, which were the signals for dancing se. As soon as the curtain fell upon a ux Terpsichon's pleasures were reTHE TABLEAUX.

Tableau No. 1 was "The Stage of Thespis," arranged by Brother Welsh Edwards. It presented a scene on a feast day in the neighborhood of Athens, where Thespis had erected a stage and pantomimed some he roic action to the assembled people. This picture did not elicit much applause, because it was the first and the people were taken unawares.

Tableau No. 2, "The Early English Thea tre," also arranged by Mr. Edwards, was a warmer subject, the initial performance of the first part of Marlowe's "Tamerlane the Great," the first English play in blank verse. This tableau was the closing scene of the play in question, showing Tamerlane triumphant over Damascus, the Arabian King, whom he has vanquished, and who lies dead at his feet.

Tableau No. 3 was looked forward to with expectation, being "The Chinese Drama," arranged by Brother Frank Gerard. The picture presented dealt with family history entitled "Grandfather and Grandson unto the third and fourth generations." The action of the play has arrived at that stage where the grandson of the original hero, just born, is presented to him by the proud father and admiring nurse. This picture seemed to please the assemblage, and many favorable comments were passed upon it. From China Tableau No. 4 passed to "Modern Pantomime," which was arranged by Brother Robert Fraser. The old friends, Pantaloon, Columbine, Harlequin and Clown, were seen in the various relations which they bear to one another.

Everybody anxiously awaited the next tableau, No. 5, "Negro Minstrelsy," arranged by Brother A. C. Moreland. It was capitally arranged, and was the only tableau which received an encore. It illustrated the principal features of the minstrel stage, from old Daddy Rice, who jumped "Jim Crow," to the contemporaneous exponents of that prominent factor in our politics known as the "Fifteenth Amendment." Tableau No. 6, "The Masque of the Ideal," arranged by Brother Welsh Edwards, was a congress of characters from plays of all times. This tableau was presented for the especial benefit of the dramatic profession, not only actors, but authors and managers as well and was intended to show how sweet and pleasant it is for brethren to dwell together in unity. Tableau No. 7, "The Seven Ages of Man," followed. They were very clever ly done by Brother George L. Stout. The infant "mewling and puking in the nurse's arms," the schoolboy, the lover, the soldier, the justice, the "lean and slippered pantaloon," and second childbood. This last scene was very graphic, and brought forth bursts of applause. The final tableau arranged, by Brother Welsh Edwards, was devoted to "Burlesque." The "British Blondes" at once attracted attention, and revived pleasant memories. All recognized La Grande Duchesse, Mile. Schneider the Queen of Burlesque, General Boom, Prince Paul, Fritz, La Perichole, Pequillo, and other characters from Offenbach's composition. This closed the first part of the evening's entertainment, which was enjoyable in every sense of the word. Indeed, the tableau, as well as the other attractions of the evening, completely cast in the shade not only all the previous balls of this benevolent association, but it eclipsed everything in the bal masque line that this city has known during the last twenty five years.

After the pictorial representations were over the merry maskers returned to the en carried out without cessation until day-break routed the pleasure seeking throng and sent them unwillingly to their homes.



THE COSTUMES.

A great deal of curiosity was felt regarding the costumes. Where a large proportion of the guests were professionals it was ex pected that many unique and splendid dresses would be exhibited. The curious were not disappointed in this instance. Scores of brilliant and dazzling robes were displayed. It was noticed that the dresses were of a most decorous cut-something quite foreign to the generality of masquerades. A few of the costumes were striking enough to warrant brief description.

The Countess Panciatichi wore a very pretty court dress of the period of Louis XV. which with some handsome jewelry excited admiration. Billee Taylor was not forgotten, Mrs. R. Deeley appearing as the trim little craft, Phæbe. A pretty æsthetic dress was worn by Laura Bascom; it consisted of a delicate navy blue skirt, and bodice to match. The lady danced gracefully. Mrs. Madison, a tall, fine looking woman appear ed as Hamlet, a rival of Anna Dickinson, A very neat costume was worn by Mrs. Nellie Moran, that of a tambourine girl.

Mrs. Saunders of Fifty seventh street typified the sombre night. Nora Temple donned the skirts of a Spanish Princess and



looked too, too. Carrie Murray essayed as Balfe's Bohemian Girl, whilst her compan ion, Alice Brown wore a neat flower girl's costume made in French style, of pink and blue. Helen's Babies were there, accompanied by J. R. Sanford Viola Bunting with Manager McCaull displayed an elegant Spanish costume of rich black lace and silk. Miss L. Skerret rollicked in a blue baby æsthetic dress Uncle Tom remembered the Elks, and sent Topsy by proxy in the person of Emy Stickly. Lottie Aymar was a very bewitching Polish lady. Her costume was very tastefully made of different shades of violet satin, the trimming being of swan's down, picked out with gold bullion, making it very effective. Emily Maynard wore a handsome costume of black silk, lace being the trimming. Helen Dingeon, escorted by Manager Abbey, had on a short Spanish dress which

French peasant girl.

was becoming. Tilly Weeks was seen as a Mrs. Yeamans, from the Comique, as Mrs. Cordelia Mulligan, and Emily Yeamans as Sally the Baby, were very neat, Mrs. Yeamans causing considerable amusement in her character dress. Miss E. Bird, from the same theatre, wore a picturesque French peasant's costume, which was very becoming. Minnie Raymond, from Albany, made a pretty purse. Dela Rue, of Thirty eighth street, wore a French costume of valentine lace, white cashmere and black velvet. Miss M. Summers, accompanied by Mr. Mackintyre, looked pretty in her peasant dress. Miss Chossold was very æsthetic, having a short character costume, with sunflower over in great profusion. Mrs. Russell Barrett appeared to advantage in a neat blue silk costume also adorned with æsthetic flowers. Mrs. Hayden from Boston had a neat "Folly" costume, and Belle Duchene was the baby. Lizzie Finn donned a French peasant costume, and Mrs. C. Howlett was in the dress of a Polish Princess. Bertha Seligman as Queen of the Night looked striking, her dress being of dark blue velvet, with the traditional silver stars. Maggie Weston was attired in a gentleman's evening suit, as was also Annie Morgan. There existed a difference of opinion as to who was the belle of the ball. Some gave the palm to Mrs. E. O'Brien, of Fifth avenue. She wore a very neat Louise princess' dress, made up in Salmon colored silk. T e skirt was trimmed all around with a shirred flounce and deep puff. She was literally covered with diamonds. Dolly Davenport, in a very elegant violet costumes and conventional lilies, was much praised. Many passed opinions freely regarding Martha Wiullamiea, who belongs to the Co-operative Dress Association. She wore a blue satin robe, picked out with pointed lace, which became her admirably. Alma Stanley wore a handsome black silk; while Minnie Lee looked charming in in an evening costume of rich black silk, square cut at the neck, the space being filled by any quantity of violets. This costume elicited many complimentary remarks. Allie Drayton wore an exquisite set of diamonds. She was robed in a stylish black silk costume, as was Annie Colville, Mrs. E. Ames. from Brooklyn, Ruth Richards, Kittie Boyle and Selina Rough were neatly attired in elegant black silk costumes. Mrs. Gustav Frohman, accompanied by E. H. Low, was much admired. Her costume was of white satin, thickly set with pearls, it was effec tive. Lizzie Sımms, Miss L. Ryan, Miss E. May and Miss E. Malvey all helped to make the costuming a great success. Hazel Stone, from California, had a very pretty white and blue satin costume, with pearls and blue silk cords. Miss A. Burgess and Miss B. Stewart seemed to appreciate the efforts of the Elks. May Darling, attired in an elegant black silk costume,

hanced the evening by their presence. The Irwin sisters, from Tony Pastor's kept everybody in good humor. Miss De la Gonzalaz, in an exquisitely pretty costume, was assompanied by Ella Wesner in male attire. Miss C. Norton, Miss M. E. Hughes, Abbey K nne, Mollie E. Stewart, were all richly attired. Lizzie Harold looked charming in a rich white brocade silk costume. Mrs. Bunghard, of Waverly Place, was truly æsthetic. Carrie Maclean had on a "Nora" costume arranged with festooned plaits in front, and plain in the back. Mrs. James Fox, Annie Wright, and Annie Cannon wore pretty black costumes. Mrs. Bingham, from Boston, accompanied by Mrs. George Robertson, were in a box together.

WHO WERE IN THE BOXES. Proscenium box D was occupied by William Boyle, who had a host of friends. Henry French was present in the next box, He and his friends seemed to enjoy the ball hilamously. Louis Mendell and party occupied "F," remaining until almost the close. Boxes "G," "H" and "J" were occupied respectively by William Osborne, George Fulton and General Ferrerea. "N" was apparently not sold at auction, but was occupied by a merry company. Mr. Van Tassel, the auctioneer, had box "O," and Benjamin Nathan was his neighbor. "R." on the second tier was taken by Mr. Nevins, but evidently he was not present as the box remained empty. "S." was occupied by S. C. Weahner.

The managers preferred the Grand Circle. Tony Hart was in No. 6 with Gertie Granville. Harry Thomas, the lithographer, was in No. 7 with some friends. No. 8 was occupied by William Van Tine, whilst in No. 10 we noticed Mr. and Mrs. A. Henderson, and Mrs. Charles Brooks, formerly knows as May Saville. She was elegantly attired in a princesse robe of white satin and pearls. George W. Stevens and company were in No. 12. Mike Leavitt, arrayed in glory, diamonds and fine linen, adorned No. 17. Leavitt had a host of friends round him, who talked about his next season's ventures. No. 18 was engaged by Harry Dobson. Harry S. Sanderson, chairman of the Executive Committee, purchased No. 19 at auction but of course he was unable to use it, his presence being needed down stairs. No. 20 was taken by Dana, the photographer. Nos. 21 and 22 were occupied by Messrs. Kennedy and Hagan respectively. Mr. Heizman, the jeweller, was present with his friends in No. 23. Mr. Kuisheedt bought No. 25, but was not present. Billy Birch filled No. 26. George Green had 27. Mr. Brentano and friends were in No. 29. W. Richardson, of Richardson & Foos, was in No. 31. Teke Chamberlain was in No. 41. Mr. Pittchard bought No. 42. S. Myers, of Eighth avenue, was in 43 with a lady. Nos. 45, 46, 51 and 53 were respectively allotted to Archie Stoker. M. Schultz, Mr. Louden and John White. R. S. Morton sat in 54, Joseph Britton occupied 56, and James Donaldson 57.

The artists' boxes were all filled. Patti's was used by Mr. Floyd, Mrs. Paul Falk and daughter occupied "Piccolomini," "Lagrange" was taken by J. Alex. Brown, who was accompanied by his wife. "Grisi" had Mr. Gregory, of the Narragansett Hotel, for an occupant. "Rossini" was occurred by W. D. Smith, and "Gounod" by Martin Layman. A. M. Palmer bought "Beethoven," but was not present.

Thomas Gayner, J. W. McAndrews, and Samuel Webster occupied 102, 108 and 113. Nearly all the remaining boxes were filled, but the purchasers' names could not be as-

Among the stars present were noticed Mr. and Mrs. Sam H. Smith, from the Morton House; Signor Operti, with his daughter: Mr. and Mrs. Leavitt; Mr. and Mrs. Welsh



A BOX FULL

Edwards, and Blanche Edwards, dressed as a page; Mr. and Mrs. Birch, of the San Francisco Minstrels; also Mr. and Mrs. Charles Backus; J. Alex. Brown and Mrs. Brown, in an elegant blue silk costume; Mr. and Mrs. E. Hall, from Brooklyn-Mr. Hall attired as Mephisto.; Mr. and Mrs. Saunders -Mr. Saunders dressed as Christopher Co lumbus; Col. R. H. Shannon and wife; Mr. A. C. Morland and wife; Mr. and Mrs. Nelson, of Tenth street-Mrs. Nelson wearing a pink domino and mask, trimmed with point ed lace. Nix Norton, of B. P. O., No. 4, manager of the Standard Theatre, Brooklyn, appeared as a convict; C. Ward, as a lieutenant in the French army; while A. Mackie, of Broadway, displayed a Venetian monk's costume. H. Foley made a very imposing Falstaff. The Standard was represented by three jolly tars, headed by J. O. Graham. Lysander Thompson, of the Union Square Theatre, Bobby No. 27,

I. W. Norcross, manager of Haverly's Pa. tience company, was picture-que as the Prince in the Mascotte. Francis Farroll was a very fierce brigand. Mr. C. Hendley represented Pinafore, as also did Mr. Burton as Captain Corcoran. E. M. Stuart, of the Casino, and Jimmy Scanlan were merry in box "D." Two gentleman, whose names were refused, had immense sun flowers in their button holes, no doubt a little weakness on their part. Warde Macalister, Harry Elisler, of the Pittsburg Opera House, and



Albert McLean, of the N. Y. C. and H. R. R., and Dr. W. H. Stewart, of Hageman and company, druggists, were present. Oscar Wilde was not forgotten by Otto J. Olhstrom. Adolphus Dorville, Thomas Goodwin, of the N. Y. C. R., Edward Taylor, of The Colonel company, George W. Thompson, founder of the Elks, C. Kearney, E. G. Gilmore, Billy Gray, of the Comique; E. Pearson, of Wallack's; H. W. Carr, from California; and Eben Plympton, from the Vadison Square, were on the floor during the evening. Boston Lodge, No. 10, was represented by Brothers Crawford, Gleason, Hayden and Harris. J. Wile, business manager of Harrigan and Hart's; Mr. Du Bois, business manager of Comley and Barton, bore serious faces. W. T. Hall, business manager of the Casino; George June, of Indianapolis; J. Mulqueen, J. P. Coughlin, Phil Goatcher, the scenic artist of Wallack's; Capt. Sprigg, Charles Thorne, Sheridan Shook, and Charles White. Mr. Astor was a guest in Box F. J. W. Rough and A. Me-Lean were also among the guests. Tony Pastor, Tony Hart, John F. Toole, George Clarke, Jacques Kruger, Thomas J. Farron, M. B. Leavitt, John Koster, N. D. Roberts, J. A. Annable, F. J. Byrne, L. C. Behman, Emile M. Blum, James L. Clute, C. J. Frechette, P. C. Georgi, E. C. Chamberliv, W. W. Tillotson, F. G. DeFontaine, J. W. McAndrews, William D. Hagar, George W. Stevens, Charles Darrow, J. M. Fleming, Edwin French, Ch. J. McDonold, J. P. McDonough, E. L. Gaul, R. J. H. Harvey, E. J. Hudson, H. N. Humpbreys, F. V. Howley, E. S. Innet, J. Leonard, S. W. Lynch, Lewis Mendel, C. Myers, Charles Meyer, Harley Merry, W. A. Richardson, Richard Reilly, G. S. Robinson, S. H. Smith, P. J. Sharkey, W. D. Smith, Harry Clark, Henry Callaban, H. C. Stone, J. W. Conklin, Henry Palmer, S. L. Peckerman, J. S. Dingwall, W. C. Ferris, H. Nathan, Th. B. McIntyre, E. B. Gregory, Edward S. Goss, R. H. Hall, H. E. Hatch, Joh. II. Hart, Char, Heinzman, Harry Haines, Jr., E. J. Kuight, David Linde, W. H. Marshall, L. C. L. Morris, J. Masterson, E. S. Mendes, L. S. Morton, Thomas S. Quinn, J. Roscover, G. W. Rayner, M. A. Reynolds, G. S. Shultz, W. S. Bowron, C. W. Brooke, Wm. Berdau J. S. Burdett, T. A. Curtis, George Green, Andy Collom, Tim Stevens, Top Thompson, Charles Weeks, J. L. Wegan, Henry Wiltshire, Altord Spink, J. A. Thompson, W. Van Tine, Edward Weeks, John White, Edward Coppers, J. H. Crosby, J. W. Connelly, W. H. Patterson, James E. Power, William T. Pitt. This completed the list of well-known persons who were

present. The legislature were well represented. Some members went back to Albany undoubtedly in spite of Spuyten Duyvel.

All the visiting .lodges brought banners. The Pittsburg banner, carried by Harry Ellsler, was by far the handsomest. It will be taken to Baltimore to adorn the ball which is to be held there on March 8.

Everybody voted the ball a grand success and at daylight with aching heads-that felt as if real horns were on the point of sprouting forth from them-the tired maskers sought rest.

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Union Square Theatre, Bobby No. 27, can perform such varied cures, thinking it simply essence of gauger, when in fact it is ent to keep order. George Hayden, of Boston Lodge, No. 10, had on a Pippo dress.

Clarke, clad in rich brocade white silk, en
Boston Lodge, No. 10, had on a Pippo dress. Resignation of Henry Monett

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